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DOUBLE NUMBER

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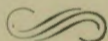
SPEND A SPA HOLIDAY AT

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Write for booklet depicting life in Harrogate, post free from B. Wilshire, Publicity Manager, Harrogate, or any London and North Eastern Railway Agency.

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Achievement of
the Jeweller's
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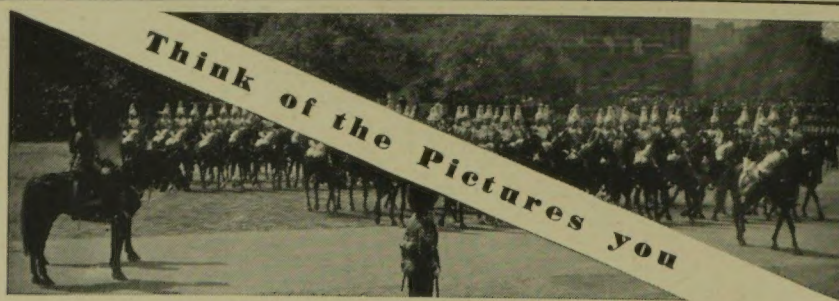
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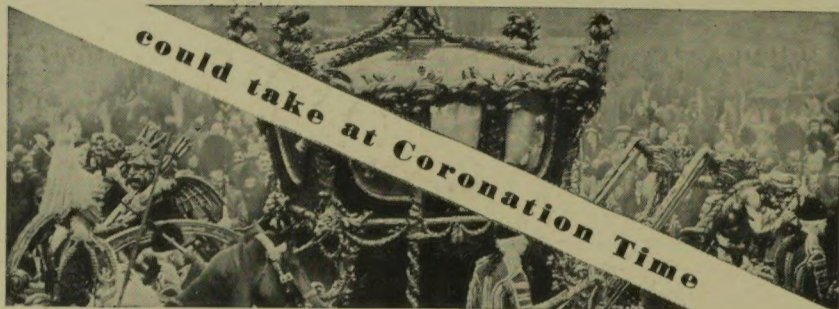
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Trade enquiries to Edwin Harrop, Britannic House Rosebery Avenue, London, E.C.1

Watch Bracelet



Think of the Pictures you



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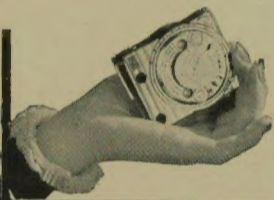
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. . . with a Glass
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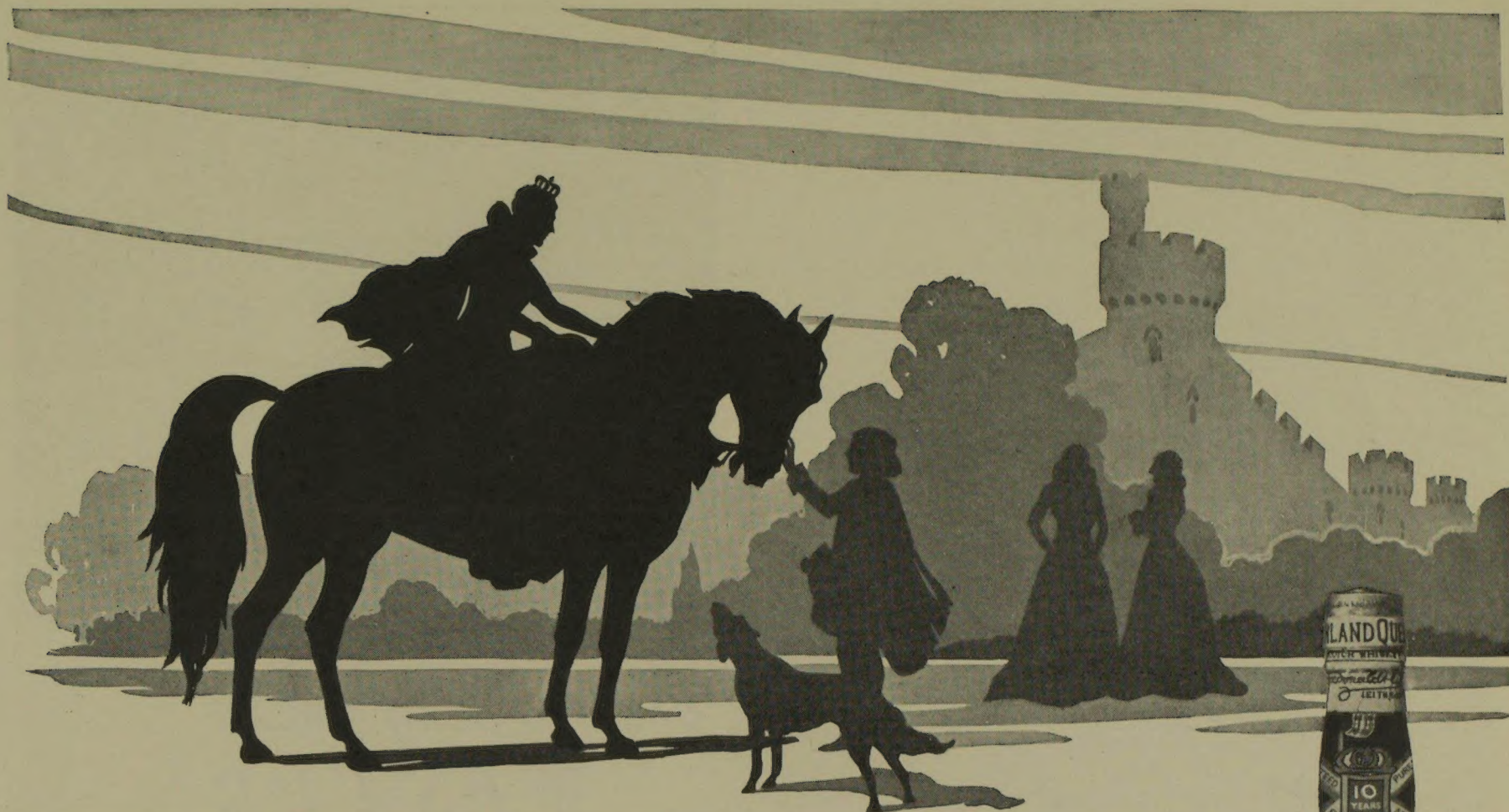
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"Honest measure for honest pay" . . . All embodied in
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YEARS OLD
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HIGHLAND QUEEN

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Rugged and colourful, Skye and the Western Highlands hold bewitching glamour for all who holiday there. Your heart will beat faster to the thrill of Skye and warm to its engaging hospitality.

Come this year and explore its enthralling beauties on foot or by bus as fancy moves you. Obtain today the guides listed below and plan a Western Highland holiday.

LMS and L.N.E.R. Monthly Return Tickets are only a penny a mile by any of the famous expresses (three-halfpence a mile first class) and you're entitled to break your journey on the route, going or coming back. In many parts of Scotland you can get "Weekly Holiday Season Tickets." Their price is from 7/6 and with them you are free to travel by any train in a wide area for a week.

With a return ticket to Scotland you have the choice of travelling back by the East Coast, West Coast or Midland routes, with break of journey at any station.

The following holiday guides are obtainable free from LMS or L.N.E.R. Offices and Agencies:

"Scotland for the Holidays" "Land of Scott and Burns"
"Clyde Coast and Loch Lomond" "Through the Trossachs"

LMS — "SCOTTISH APARTMENTS GUIDE" (3d.)

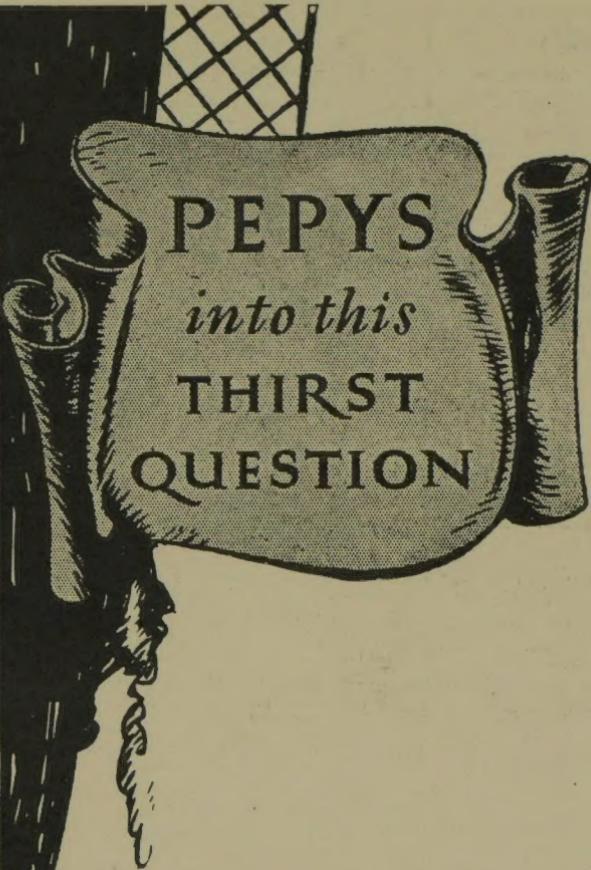
L.N.E.R. — "THE HOLIDAY HANDBOOK" (6d.)

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IT'S QUICKER BY RAIL



PEPYS
into this
THIRST
QUESTION

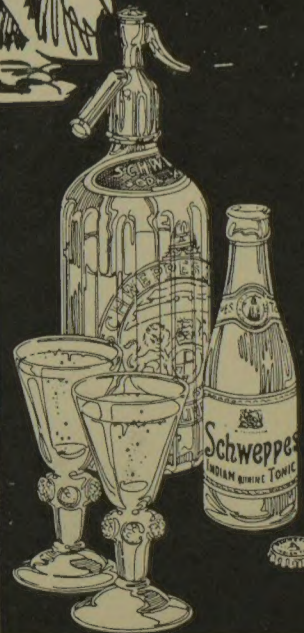
APRIL 2ND This morning comes word by telephone from my brother-in-law James that he hath procured us three fine seats to watch the Procession. Which I had abandoned hope of seeing, with places at fifteen guineas and suchlike rascally prices. So at luncheon I met with James and drank to 'Their Majesties' health. And methinks the Coronation giveth all men (and not a few women) a handsome excuse for drinking healths to the King and His Queen. In which pleasure, I admit, I have freely joined, but tempered my Whiskies and Gins with abundance of Schweppes Soda and Schweppes Tonic Water. For I find that your Schweppes doth soften the rawness of your spirit without extinguishing its fire, and doth add a twinkle and blitheness of its own.



BE SURE YOU SAY

Schwepes

PURVEYORS OF NOBLE REFRESHING DRINKS DURING EIGHT REIGNS



INTERNATIONAL EXHIBITION

MAY TO
NOVEMBER



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The New Trocadero
The Palace of Light
The Museum of Modern Art
France Over-Seas
Huge Amusement Parks—International Sporting Events

The Illuminated Seine River
The Planetarium
The Tower of Ice and Snow
The Palaces of 42 Nations

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"CARTE DE LÉGITIMATION"

which costs only 20 francs and which entitles them to:

1. A 50% reduction on French railway fares;
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4. Ten half-rate admission tickets to the Exhibition.

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PARIS INTERNATIONAL EXHIBITION 1937
Service de la Propagande
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PARIS 1937

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in

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THE LAND OF HOSPITALITY

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Did you know that your money now buys 60% more in Italy?

⊙ **Letters of Credit and Cheques in Tourist Lire**

can be obtained at leading banks at a considerable saving.

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will further reduce your expenses,———and there is

⊙ **50%-70% Reduction on Railway Fares**

These remarkable facilities are only an agreeable prelude to the travel delights of Italy!

A tour in Italy does not only mean seeing ancient ruins, museums, masterpieces of art and architecture, but a thrilling contact with a live and modern country that is experiencing its second Renaissance! . . .

How you will enjoy the hospitable hotels, equipped with every comfort; the roads, which smoothly link Italy's fabled towns and cities, making motoring a real pleasure; the sports facilities, and everywhere, new buildings, new towns, new works of art, giving evidence that a spirit of achievement has infused Italy with renewed life, making it the most fascinating country to visit in all Europe!

Suppose you start your tour in Florence, where a great Music Festival will be held during May. Then, travel leisurely to Venice . . . or to Naples . . . see Capri, Amalfi, Pompei . . . drift down to Rome . . . or, if you are in a hurry, fly there—Italy provides up-to-date air travel—or spend a fortnight resting at the cool Italian lakes, on the smart Italian Riviera . . . in the Dolomites . . . Plan a tour now. Free descriptive literature and friendly travel information can be obtained at ENIT offices throughout the world.

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Amalfi



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G. CLARK

*The
Life Guards*

FROM A DRAWING BY CHRISTOPHER CLARK, R.I.



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&
WHITE"**
SCOTCH WHISKY

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SINCE 1901, the year in which it was introduced, the 'Vi-Spring'—the original pocketed-spring overlay—has reigned supreme as the most luxurious mattress made. It has set a standard of bed comfort which has never been approached by any other mattress, and is to-day accepted as the essential overlay for the best appointed homes, luxury Hotels and the World's finest liners.

Only those who have slept on a 'Vi-Spring' can realise the outstanding comfort of this luxurious overlay. Hundreds of highly tempered springs impart a wonderfully soft resilience to every square inch of its surface. All springs are made from the finest British Steel Wire, galvanised to prevent corrosion. The upholstery too, is of superlative quality and only hand craftsmanship of the most highly skilled operators is employed throughout manufacture.

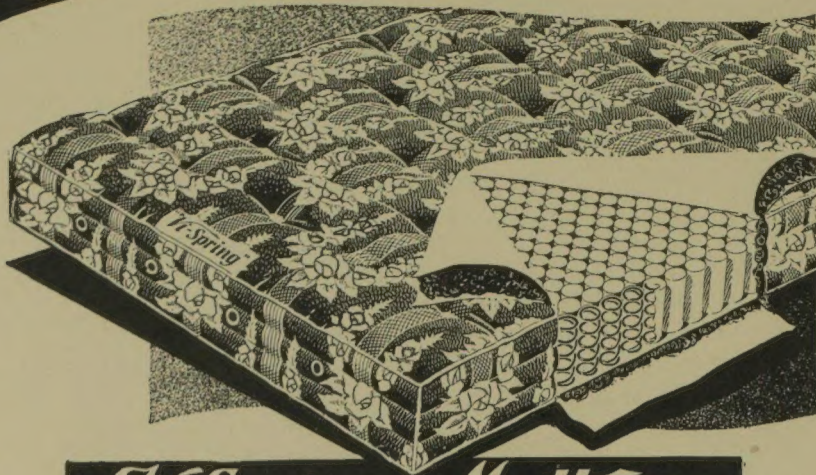


It is essential to use an efficient support for any type of spring interior mattress. The perfect companion for the 'Vi-Spring' is the 'Vitoflex' Mattress Support. On the 'Vitoflex' every spring in the 'Vi-Spring' gives its utmost resiliency, and a uniform degree of softness. The 'Vitoflex' prevents any possibility of sagging. Its use with the 'Vi-Spring' makes the world's greatest combination for perfect sleep.

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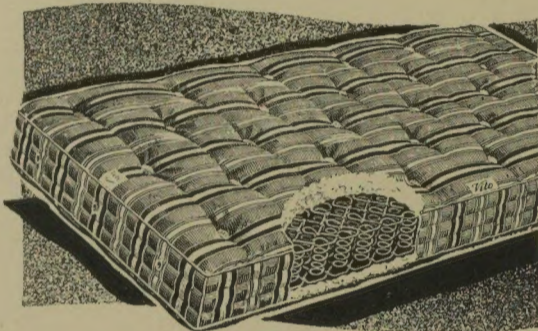


The Vi-Spring OVERLAY *Mattress*
REGISTERED TRADE MARK

The great comfort of this famous overlay mattress has led to innumerable imitations. It should be remembered that there is a world of difference between the 'Vi-Spring' and the ordinary pocketed-spring mattress. Look, therefore, for the label bearing the registered name 'Vi-Spring' Mattress. It is your guarantee of that luxury, reliability and lasting service which has made the 'Vi-Spring' famous throughout the world.

The 'VITO' Overlay Mattress

The great durability of the 'Vito' Mattress and its moderate price make it the cheapest good-quality mattress obtainable. The unique shape and clever assemblage of the patent 'Vito' springs in this non-pocketed spring mattress give it a sturdiness which ensures years of service. Its maximum comfort and durability are ensured by its use with the 'Vitoflex' Support.



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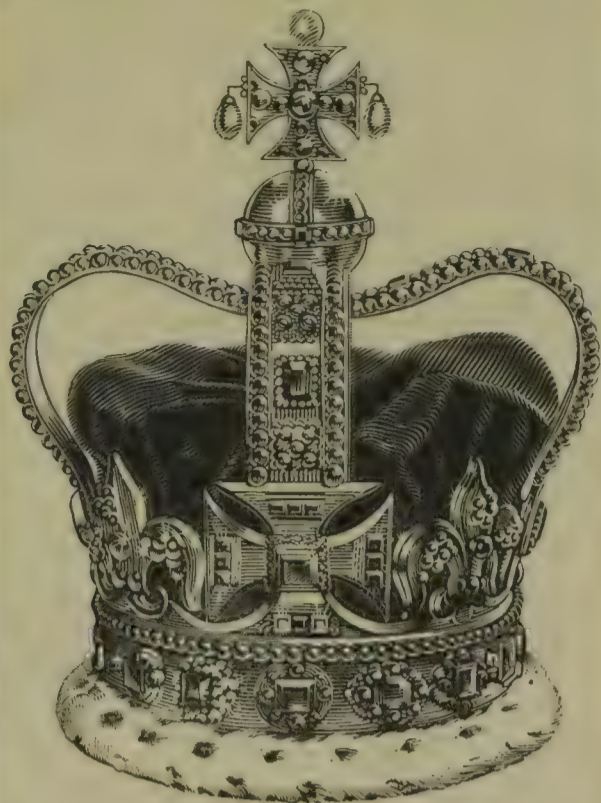
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unto Their Majesties
A Royal Toast pledged
in a right Regal Spirit**



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Perfection
Scots Whisky**

**FAMOUS
UNDER EIGHT
MONARCHS**

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FROM the commencement, Marshall & Snelgrove's realised that to satisfy people of quality everything must be of the highest standard, and the goods sold by this House have never fallen below those exacting ideals insisted upon by the Founders.

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Boxes, complete with Puff, 2/6 each.

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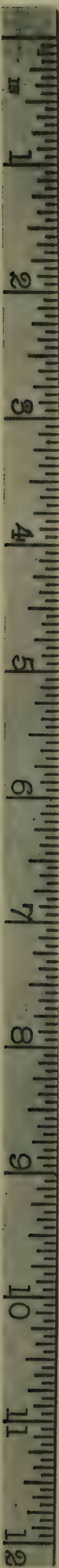
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BOYS GIRLS
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CHILD FOR ONE WEEK

BABY ANTHONY

has never known a mother's love; she died two days after he was born. His father—unemployed—was faced with the problem of caring for his four other young children, so there was no safe place in the home for this tiny baby. Motherless Anthony, therefore, joined our family.

*Any help gratefully received by the Secretary,
Old Town Hall, Kennington, S.E.11.*

Imperial Cancer Research Fund

Patron—HIS MOST GRACIOUS MAJESTY THE KING.

President—THE RT. HON. VISCOUNT HALIFAX, K.G., P.C.

Chairman of the Executive Committee—SIR HUMPHRY ROLLESTON, BT., G.C.V.O., K.C.B.

Hon. Treasurer—SIR HOLBURN WARING, BT., C.B.E. F.R.C.S.

Director—DR. W. E. GYE.

Founded in 1902, under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England as a centre for research and information on cancer, the Imperial Cancer Research Fund is working unceasingly on the systematic investigation of the disease in man and animals. The work of this Fund and of other great centres of research has increased our knowledge of the origin and nature of cancer and has so altered our outlook that the disease is now curable in increasing numbers. But our present accommodation is too limited and we are now building new modern laboratories to extend the scope of our investigations. The income from investments and the Endowment Fund is insufficient to cover the total annual expenditure, and help is urgently needed to meet the heavy additional cost of expansion.

Donations, Subscriptions and Legacies are earnestly solicited, and should be sent to the Honorary Treasurer, 8-11, Queen Square, London, W.C.1.

FORM OF BEQUEST

I hereby bequeath the sum of £ to the Treasurer of the Imperial Cancer Research Fund under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England, 8-11, Queen Square, Bloomsbury, London, W.C.1, for the purpose of Scientific Research and I direct that his receipt shall be a good discharge for such legacy.



Loyal subjects unite in greetings to Their Majesties, whose lives are dedicated to the service of their people. In humbler measure, the Church Army, too, serves the people. Many of their Majesties' poorer subjects are bowed down by distress and misfortune. Their lives are devoid of pageantry and colour. They need sympathy, understanding, help—your help and ours. What better way to commemorate this great occasion than by doing a good turn to someone in need? Please help the Church Army to give such unhappy folk a new reign of happiness by your gift to:—
Preb. Carlile, C.H., D.D., 55, Bryanston Street, London, W.1

THE CHURCH ARMY

DEDICATED TO SERVICE—CORONATION SUGGESTIONS.

BEHIND Westminster Abbey rise the buildings of the new Westminster Hospital. The Nurses' Home and Medical School are roof-high. Opposite them the builders are working on the foundations of the hospital itself. The new hospital will have a Coronation Ward—make it your Coronation souvenir. As the years pass it will remind you that you had a thought for other things besides the rejoicings of the moment at this Coronation time. Send your gift to Colonel the Rt. Hon. Lord Wigram, President, Westminster Hospital, London, S.W.1.

The Crown Jewels are much in mind just now, those treasures that are almost beyond price. The Church of England Waifs and Strays Society cares for treasures of a very different kind—the needy children of the nation. Every child saved from waste and ruin and brought up to be a useful citizen is a jewel of worth. Since the Society was founded in 1881 it has rescued no fewer than 40,000 children. Donations should be sent to the Secretary, Old Town Hall, Kennington, S.E.11.

However you plan to celebrate the Coronation, there is one way which would do a world of good—a special Coronation gift towards the support of the 8200 children in the largest family in the world. Their Majesties the King and Queen are Patrons of this great National charity, which in some seventy years has rescued and placed on the road to a useful career more than 120,000 destitute boys and girls. Gifts of 10s. towards the children's keep will be gratefully received at Barnardo House, Stepney Causeway, E.1.

It is fitting that at this time of national rejoicing the British Sailors' Society, of which H.M. the King is Patron, should embark on a forward movement, and no better purpose could be undertaken than that of the completion of the headquarters building. The Sailors' Palace, situated in the heart of sailordom in the East End of London, was built in 1903, but the original plans were never completed, owing to lack of space. The sum of £20,000 is required, and "Brick Books," each containing twenty 1s. "bricks," can be obtained from the General Secretary, 680, Commercial Road, London, E.14.

The Church Army unites with all readers in loyal greetings to their Majesties King George and Queen Elizabeth. Every Church Army worker expresses thanks for the personal help which each member of the Royal House has given to causes making for the well-being of the unfortunate.



RESCUED FROM UNFAVOURABLE SURROUNDINGS: A GROUP OF HEALTHY-LOOKING TODDLERS UNDER THE CARE OF THE WAIFS AND STRAYS SOCIETY.

In this social awakening the Church Army has played a part. Prebendary Carlile is anxious at this time of rejoicing that an extra special effort should be made to give the many needy and suffering a new reign of happiness, and he will gladly welcome gifts for this purpose, addressed to him at Headquarters, 55, Bryanston Street, London, W.1.

During the past seventy-five years the Royal Surgical Aid Society has provided well over a million patients with urgently needed appliances. For thirty-five years it has enjoyed the Royal Patronage, and nothing could more fittingly mark its vital and effective service than an extension of the work at present being done. In order to mark this year of the King's Coronation, the Committee are prepared to issue double the usual

H.M. King George VI said:

— WHEN H.M. THE DUKE OF YORK

"The Society touches the Sailor at every point of his life. It trains him, houses him, gives him recreation, tends him in old age and helps his dependents. It labours ceaselessly and devotedly for all that magnificent body of men upon whom the prosperity of the British Empire so largely depends."

Please Help **THE BRITISH SAILORS' SOCIETY**

Your gift will be welcomed by The Rt. Hon. Sir Frederick Sykes,
Hon. Treasurer, 680, Commercial Road, London, E.14.
HERBERT E. BARKER, General Secretary.

number of recommendations in respect of all special "Coronation Donations" during the month of May. This means a corresponding increase in the number of those whom the Society can help. The number of deserving applicants is always far in excess of the Society's ability to afford relief. Donations should be sent to the Society's head office, Salisbury Square, Fleet Street, London, E.C.4.

A crusade against cancer is being waged daily by the Royal Cancer Hospital. It is here that the sufferer can be cured if the disease is not deep-seated, and the incurable receive treatment which alleviates their pain. In the Research Institute great efforts are being made to find the cause of the scourge from which 7000 people die each year in London alone. At the moment, young children are placed in the general wards, but it is hoped that sufficient support will be forthcoming to provide them with separate accommodation. Your Coronation contribution to the funds of the crusade will be gratefully received by the Hon. Treasurer, the Royal Cancer Hospital (Free), Fulham Road, London, S.W.3.

Persons afflicted with a physical deformity not only have to bear the pain from their infirmity but have to face the fact that they have little or no place in the world of business. It was to help those in that position that John A. Groom founded the Crippleage seventy years ago, his aim being to train crippled girls to make artificial flowers and to market their products. The Crippleage provides a home for crippled girls, and spacious workrooms. At the Edgware workrooms there are 218 workers in residence and at the Clerkenwell workrooms there are 84 crippled workers attending daily. Two hundred children are maintained at the Orphanage at Clacton-on-Sea. Contributions should be sent to John Groom's Crippleage, 37, Sekforde Street, London, E.C.1.



RELEASED - FROM SUFFERING-AND ACTIVE AGAIN: A CHILD PATIENT LEAVING WESTMINSTER HOSPITAL, HAVING RECOVERED AFTER A SERIOUS ILLNESS.

The systematic investigation of cancer is being carried on unceasingly by the Imperial Cancer Research Fund, which was founded in 1902 under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England as a centre for research and information on this disease. This Fund has already contributed towards our increased knowledge of the origin and nature of cancer, but its income is insufficient to cover the total annual expenditure. The need for expansion has rendered it imperative for the Fund to appeal to the public to help it to carry on its great work under more suitable conditions. Donations should be sent to the Hon. Treasurer, 8-11, Queen Square, London, W.C.1.

The Royal Northern Hospital meets a great need which can only be realised by remembering that it serves an area of over seventy square miles, with a poor population of more than a million. Naturally, its income is not commensurate with the number of its patients, and the hospital is appealing in this Coronation year for a commemoration gift to help build an out-patients' department, to re-equip wards, to replace worn-out boilers, and to pay off debts. Send whatever you can to the Rt. Hon. Viscount Halifax, K.G., Chairman of the Special Appeal, Royal Northern Hospital, Holloway, N.7.

The Salvation Army is probably one of the strongest unofficial bodies working in the sphere of Empire-building and unity. Its beneficent activities cover practically all the Dominions and colonies, and its ever-open door is available to the poor and distressed everywhere. Its present-day endeavours, covering all phases of human need, from pre-natal clinics to havens for the indigent aged, merit the support of all who have the best interests of the Empire and its peoples at heart.

In commemoration of the Coronation

and to mark the

75th year of its work

The Royal Surgical Aid Society has decided to issue double the usual number of "Letters" in respect of all special "CORONATION DONATIONS" received during May, thus enabling donors to double the benefits they confer. Will you please send a cheque, specially designated as a Coronation Donation, to the Secretary?

ROYAL SURGICAL AID SOCIETY

Patron: HIS MAJESTY THE KING

Head Office: SALISBURY SQUARE, LONDON, E.C.4

DR

BARNARDO'S
HOMES



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10/- feeds one child for a fortnight.
£5 feeds twenty children for a week.
£35 supports one child for a year.
£100 rescues and maintains three children for a year.

by lending a helping hand to the Barnardo family of **8,200** boys and girls?

Your CORONATION GIFT might help a destitute child to a successful career.

Cheques etc. should be crossed, made payable to Dr. Barnardo's Homes, and forwarded to 92 Barnardo House, Stepney Causeway, London, E.1.



When you buy your rose on Queen Alexandra's Rose Day you see an example of the work done by the 320 crippled girls at JOHN GROOM'S CRIPPLEAGE AND FLOWER GIRLS' MISSION.

John Groom's Crippleage was founded over 70 years ago by the Great Earl of Shaftesbury and John A. Groom to help crippled girls to become partially self-supporting by training them to make artificial flowers of all kinds. The cost of maintenance and training is heavy and is dependent upon VOLUNTARY CONTRIBUTIONS. Funds are **urgently needed NOW**. LEGACIES are a Godsend.

There is always a long waiting list of deserving cases. Must we, through lack of funds, turn a deaf ear to their appeal?



View of one of the Workrooms

JOHN GROOM'S CRIPPLEAGE
AND FLOWER GIRLS' MISSION (INC.)

Please send a contribution—now. If preferred, come (any day except Saturday) to the Crippleage at Edgware and see the fascinating work—or write for copy of latest report to JOHN GROOM'S CRIPPLEAGE, 37, Sekforde Street, Clerkenwell, London, E.C.1.

The future of these little ones depends on you
THE SHAFTESBURY HOMES & "ARETHUSA" TRAINING SHIP

maintain 1,100 poor boys and girls. Please rally round and help to maintain this large family

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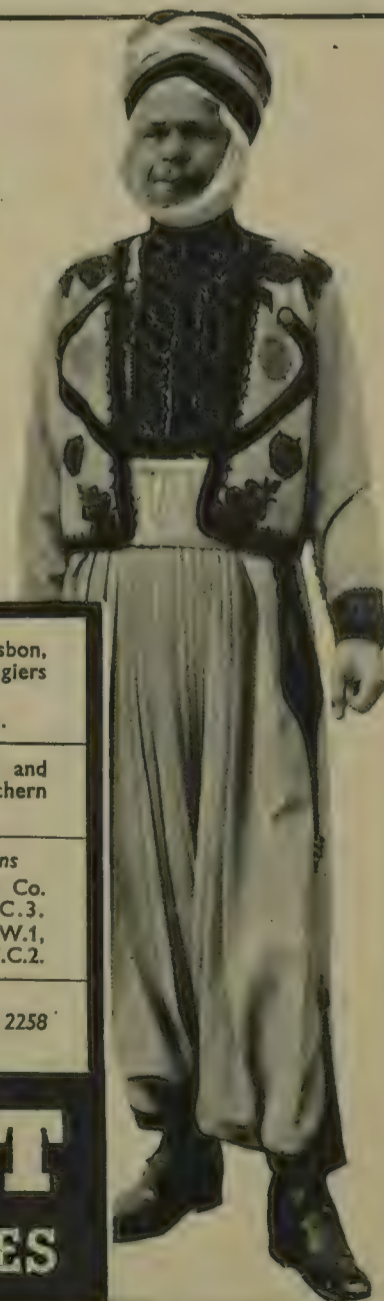
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SATURDAY

THE ILLUSTRATED

MAY 8, 1937

LONDON NEWS

CORONATION WEEK DOUBLE NUMBER



"HIS MAJESTY THE KING IN CORONATION ROBES."

FROM THE PICTURE BY JOHN ST. HELIER LANDER, R.O.I. AND EDMUND BLAMPED, R.I.

The Wives of the First Four Georges:

Queens & Consort of the Earlier Georgian Period.

The first portrait after an Engraving in the British Museum; the other three from Paintings in the National Portrait Gallery. Coins of the four Georges reproduced from Sir Charles Oman's book, "Coinage of England," by Courtesy of the Publishers, the Clarendon Press



QUEEN-CONSORT OF GEORGE I.: SOPHIA DOROTHEA OF BRUNSWICK (1666-1726)—AN ENGRAVING BY WM. FAITHORNE, JUN., AFTER A PORTRAIT BY I. KERSSABOOM.



QUEEN-CONSORT OF KING GEORGE II.: CAROLINE WILHELMINA OF BRANDENBURG-ANSBACH (1683-1737) AS PRINCESS OF WALES—A PORTRAIT BY AN ARTIST UNKNOWN.



QUEEN-CONSORT OF GEORGE III.: CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ (1744-1818) IN CORONATION ROBES—A PORTRAIT FROM THE STUDIO OF ALLAN RAMSAY.



QUEEN-CONSORT OF KING GEORGE IV., BUT BARRED FROM HIS CORONATION. CAROLINE AMELIA ELIZABETH OF BRUNSWICK (1768-1821) AS PRINCESS OF WALES—THE PORTRAIT BY SIR THOMAS LAWRENCE.

Queen Sophia, wife of George I., was married in 1682. Her first child, born when she was seventeen, became George II. Queen Caroline, wife of George II., married him in 1705.—Queen Charlotte married George III. in 1761, the year

after his accession.—Queen Caroline, Consort of George IV., married him when Prince of Wales, in 1795, but they soon separated. She was excluded from his Coronation. Her trial in the House of Lords caused a great sensation in 1820.

A CORONATION PORTRAIT



Their Majesties King George VI. and Queen Elizabeth.

After a Photograph by Dorothy Wilding.

PORTRAITS OF THE FIRST FOUR GEORGES: HANOVERIAN ANCESTORS OF THE SIXTH OF THAT NAME.



ELECTOR OF HANOVER AND KING OF BRITAIN: GEORGE I. (1660-1727).
—AN ANONYMOUS PORTRAIT AFTER SIR GODFREY KNELLER.



THE LAST ENGLISH KING TO LEAD HIS TROOPS IN BATTLE: GEORGE II.
(1683-1760) WEARING ROYAL ROBES.—BY THOMAS HUDSON.



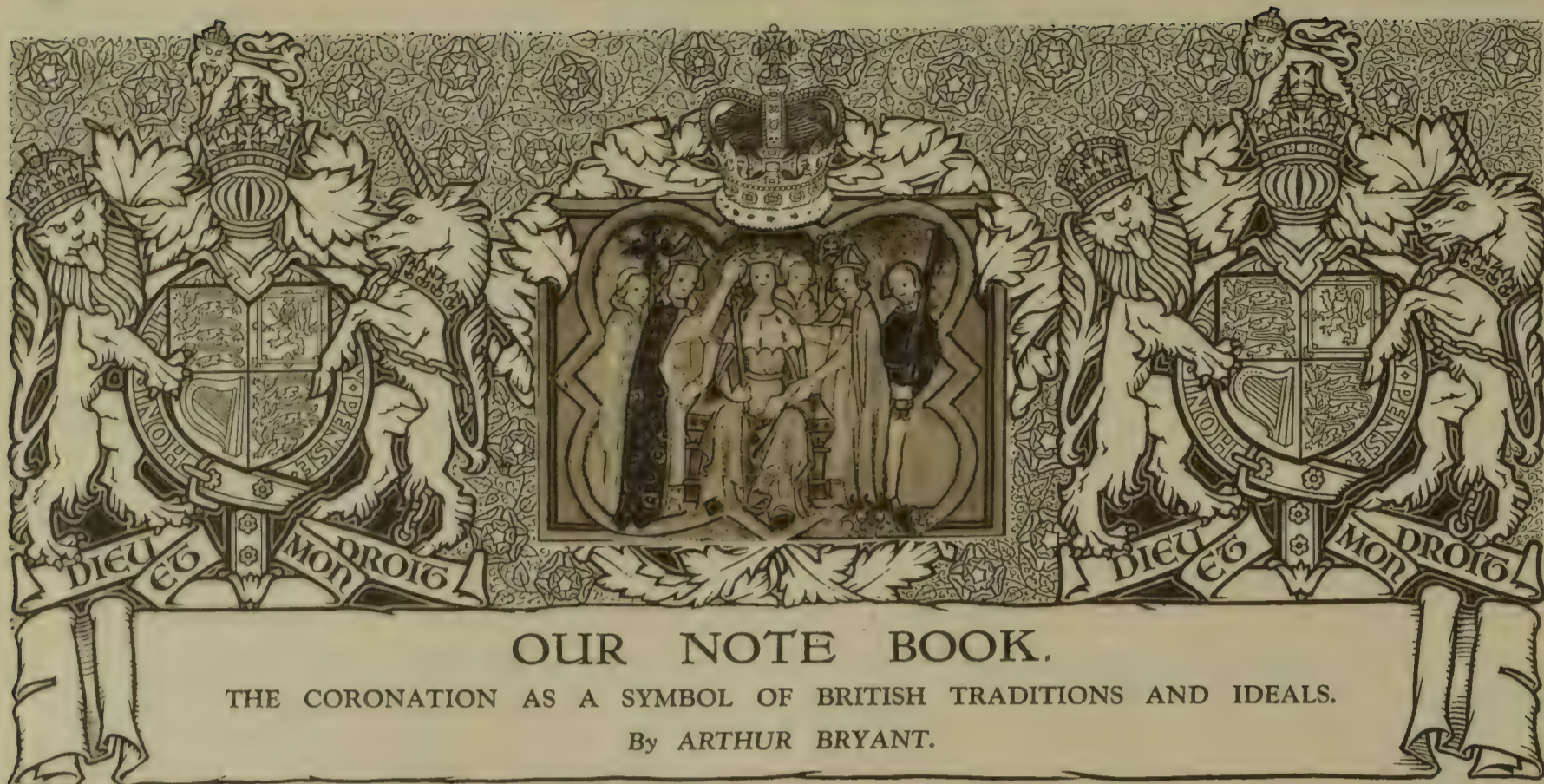
KING OF GREAT BRITAIN AND IRELAND: GEORGE III. (1738-1820) WEARING
HIS CORONATION ROBES.—STUDIO OF ALLAN RAMSAY; ABOUT 1767.



FIRST GENTLEMAN OF EUROPE: GEORGE IV. (1762-1830)—AN
UNFINISHED PAINTING FOR THE COINAGE.—BY SIR THOMAS LAWRENCE.

George I. (reigned: 1714-1727) succeeded to the Throne as the grandson of Elizabeth, daughter of James I., on whom the succession was fixed by Act of Settlement in 1701.—George II. (reigned: 1727-1760) made the last appearance of an English King on a battlefield (at Dettingen, where he showed conspicuous

bravery).—George III. (reigned: 1760-1820). In 1800 the Parliaments of England and Ireland were united.—George IV. (reigned: 1820-1830) acted as Prince Regent from 1811, when his father was incapacitated. On the following page we give portraits of King George V, and Queen Mary.



AFTER the crowning of King Edward VII., thirty-five years ago, one of the onlookers who had noticed—as no one who watched her could help doing—the solemn and set face of the Princess of Wales, now Queen Mary, asked her of what she had been thinking so intently during the ceremony. "Of all that it means," she replied, "of the past." It is precisely that which the Coronation symbolises: all the long history that has gone to make our race what it is and to make our British culture and institutions. In one sense the Coronation is a purely religious service, reminding the King and through him the nation that there is a Power above kings and earthly powers. In another it is a re-dedication of the nation to the purposes for which it was first created. It is the outward and visible form of the inward and spiritual grace of a racial and historical commonwealth. It is a reminder of the worth of that half-miraculous achievement which through long enjoyment we are apt to take for granted—the subordination of man's individual passions, lusts, and desires to the well-being of the community. The more acquainted one becomes with human nature the more extraordinary does this miracle appear. A nation is the most wonderful achievement of man. For the state is more than a mere matter of social convenience, as the utilitarians of a century or so ago argued. "Society is indeed a contract," wrote Burke. "Subordinate contracts for objects of mere occasional interest may be dissolved at pleasure—but the state ought not to be considered as nothing better than a partnership agreement in a trade of pepper and coffee, calico or tobacco, or some other such low concern, to be taken up for a little temporary interest, and to be dissolved by the fancy of the parties. It is to be looked on with other reverence; because it is not a partnership in things subservient only to the gross animal existence of a

temporary and perishable nature. It is a partnership in every virtue, and in all perfection. As the ends of such a partnership cannot be obtained in many generations, it becomes a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born."

It is with this secular—if such it can be called—aspect of the King's Coronation that the historian must first deal. There is hardly any end to the history that is comprised in the great recurrent event: a Cambridge History of the English Coronation in a dozen fat volumes would scarcely be too much to do it justice. The ceremony takes place at West-

minster, as it has done ever since the Conquest, within the old Abbey of St. Peter, built by King Edward the Confessor, one of those radical initiators to whom a conservative posterity looks back as the sacred conservator of tradition. Previously the Coronation had usually taken place at Winchester, the capital of the Saxon Kings, and the removal to Westminster was a tribute to the growing importance of the commercial city of London. For already it was clear that little England could become great only through contact with the outer world: commerce was to be the concern of her most active and audacious people, and commerce must be the concern also of her Government. In those days Westminster was no more than a tiny hamlet among the marshes two miles westwards of London. To-day it is the very centre of the greatest empire and commercial system the world has ever seen. On one side of it is the seat of the Imperial Parliament and on the other of the great permanent offices of Government. The pious Edward's move was certainly prophetic.

Modern Britain is a nation which lives by an essentially up-to-date, trading, manufacturing, and capitalist system: without it her overcrowded industrial population would almost certainly starve. Yet with it all she is still at heart feudal, aristocratic, and Christian. She has never really shaken off her past: it does not look as though she wants to. It is a most extraordinary phenomenon that the English people, and the British peoples now and long since linked with them, have retained the identical rites

[Continued overleaf.]



KING GEORGE V. AND QUEEN MARY ON THEIR CORONATION DAY, JUNE 22, 1911: THEIR MAJESTIES CROWNED AND WEARING THEIR ROYAL ROBES.

Elizabeth Our Queen—with the Heir Presumptive and Princess Margaret.



H.M. the Queen-Consort
and Her Children—
Princess Elizabeth and Princess Margaret Rose.
PHOTOGRAPH BY MARCUS ADAMS.

and symbols that were first used at this beautiful ceremony centuries and centuries ago. England never wholly wastes anything: never wholly discards, yet only retains that part of the old which can do no harm to the living. The oppressive and decayed functions of dying feudalism it has long since thrown away, yet it has still retained those outward and seemly forms of courtesy and obeisance that speak of inward and spiritual graces which feudalism gave to the world and which still have life and meaning even in the twentieth century. The greatest of these is the sense of *noblesse oblige*—so alien to the mechanical spirit of modern international plutocracy—the great feudal principle that those who have great privileges should bear great burdens. Every moment of the Coronation Service is a re-affirmation of that principle: the King receives his trust from God to discharge humbly and faithfully for the good of his subjects: the Princes and Peers kneel in turn in homage before their Sovereign in acknowledgment that they hold their lands and titles solely in trust for him and his people.

At one moment in the ceremony the King receives from the Archbishop of Canterbury and the Lord Great Chamberlain a great sword and a pair of golden spurs. Both have been previously laid upon the Altar. Of the sword there is something to be said later. The spurs, remade after the Restoration according to the old fashion, belong to the days when men went into battle on great Shire horses, heavily armoured and operating not unlike a modern tank. This is almost as though in two or three hundred years' time, long after the internal-combustion engine has been superseded as an engine of war and transport, our descendants at the crowning of their kings should include a pair of sparking-plugs among the Regalia and symbols of Coronation. Yet it is not of a bygone method of travelling and warfare, long obsolete, that the golden spurs speak, but of that noble ideal which brought them first into a sacred ceremony. For before the King can, in theory, wear them and go about his business in them, they must be laid with the sword upon the Altar and dedicated to God. That is very characteristic of the English mind: it values facts and the material instruments of everyday life, but it likes to feel that they serve a higher purpose.

It is also characteristic of England that the supreme rites of a ceremony costing hundreds of thousands of pounds and displaying a pageantry that no other nation can equal in splendour, should be enacted around a piece of furniture which would be thrown out of any respectable farmhouse kitchen. The Chair of King Edward is over six hundred years old and it looks older. It is made of rough oak: a craftsman of the name of Master Adam ran it together for good King Edward I. for a sum of five pounds, to which the King was forced to add a further expenditure of thirteen and fourpence for gilding. The latter, however, with the jewels that were once said to have adorned it, has long since vanished, and to-day it looks as though it had come a long way down in the world. To heighten the effect of dilapidation it is covered all over with crude initials carved by eighteenth-century sightseers: the effect of this unexpected impress of our rough English democracy is incongruous in the extreme. Nor is the chair's appearance bettered by the well-meaning attempt of the Victorian Office of Works to varnish it according to the taste of that time, nor by the equally well-meaning attempts of a later Office of Works to get rid of the varnish. And underneath this barbarous oaken seat is a large rugged block of reddish sandstone, which is neither beautiful nor, so far as can be judged by its appearance, productive of any useful purposes. But, as is so often the case in this country, appearances are deceptive. The stone, we are told, once served as Jacob's pillow on the greatest night of his life, when he dreamed that he saw angels ascending and descending between earth and Heaven. The fact that modern geologists deduce its origin as purely Caledonian takes away nothing from the beauty and mystery of its story, nor from that of its subsequent wanderings, by way of Spain and Ireland, to the Abbey of Scone, the place of crowning of the

Kings of Scotland, whence Edward I. bore it in 1298 to grace his own royal abbey of Westminster. For the British people, for all their absorption in manufacturing and shopkeeping, are at heart a race of poets and mystics. Legend is in their blood: they move slowly from age to age by instinct, not reason: they never wholly forget or wholly abandon anything. And the old wooden throne in its shabby, antiquated mode and crazy dignity symbolises this element of their strange nature. Like an old aristocrat, who English-wise goes abroad in patched clothes and baggy trousers, King Edward's Chair is so great that it can afford to disregard appearances.

If the seat of Kings with its *Lia Fail* or Jacob's stone is shabby, the habiliments in which the King is crowned are as glorious as centuries of civilisation and all the resources of an opulent age can make them. Crimson Robe of State for his coming—a study in flame and gold and ermine—embroidered Imperial

may have been for the ultimate good of England: no man is wise enough to know. But at the time it spelt disruption, anarchy and untold suffering. To-day all that is forgotten, and only a few of those watching in the crowded Abbey are likely to recall the feelings of their predecessors who first saw that glittering crown, fresh from its maker, descend and gleam on the head of an anointed king: the first that had been seen in England for a whole generation of sordid misery, save when, nine years before, the Crown's now resplendent wearer had flittered, a penniless fugitive in peril of death, from hedge to hedge and peered through wet oak leaves at the rebel troopers seeking him below.

The Imperial State Crown, in which the King goes forth after the ceremony to his people, was first made for the Coronation of Queen Victoria. It weighs nearly forty ounces and is set with jewels, some of which go back into the mists of furthest antiquity. Perhaps the most famous are the Black Prince's Ruby, given to that English warrior for his part in the stormy wars of Spain six hundred years ago, the pearls which are said to have been worn as ear-rings by Gloriana, and the sapphire in the cross patée at the top which is believed to have been part of the Coronation ring of St. Edward the Confessor. These stones belong to the far past: another equally famous belongs to more recent history. The great Star of Africa, or "Cullinan" diamond, first saw, and enhanced, the light of day in 1905 at Pretoria. It was presented to Edward VII. by the Union Government of South Africa. That Union of Boer and Briton on equal terms had been achieved within eight years of one of the bitterest inter-racial wars of modern times. The conquerors had admitted the right of the conquered to share their Government on equal terms, and within that fair and free democracy to outvote them and frame the governance of the land at their own choosing. For all the mulishness and obstinacy of the race, exemplified in the history of South Africa, the English tradition has never been more nobly exemplified. England has often taken, and sometimes harshly and unjustly, but she has not grudged giving. The diamonds cut from the Star of Africa gleam on Coronation Day from Crown and Sceptre: they tell of faith and trust bright as themselves.

I think a man who is born mere English—for once, perhaps, let me proudly say English, rather than British—may be pardoned for a certain pride in his heritage as he surveys this age-hallowed festival and ceremony of Coronation and considers the English tradition of which it speaks. All that is best and truest in us is revived and spoken of this day. The oldest tradition of our land is that of St. George who slew the dragon: the patron saint of England. And till we became a great world empire it was the peculiar pride of England that the slaying of dragons was regarded as her function. She was a land set apart, dedicated to the redress of injustice and the defence of innocence in distress. She did not always, of course, live up to this in practice, but the ideal was there, and it was one that again and again inspired her noblest sons. Richard Cœur de Lion sailing for the Holy Land, and Captain Oates going out into the waste of snows to die that his friends might

live, were in the true tradition. That is what Shakespeare meant when he called England a land of such dear souls: he saw her as a country of chivalrous knights and gentlemen who, by bright thoughts and noble deeds, made her the hope and admiration of Christendom—

Dear for her reputation through the world.

And that also is writ large in the Coronation Service: at that supreme moment when the King swears that with the Sword which has just been handed to him by the Archbishop of Canterbury he will "do justice, stop the growth of iniquity, protect the Holy Church of God, help and defend widows and orphans, restore the things that are gone to decay, maintain the things that are restored, punish and reform what is amiss, and confirm what is in good order." I always love that noble passage in G. K. Chesterton, first written on this very page, in which he describes how, in the presence of the aristocracy, the King is made the protector of the poor. Nothing could better express the essence of what is meant by English kingship.



"THE ILLUSTRATED LONDON NEWS" CORONATION CEREMONY NUMBER, WHICH WILL INCLUDE ALL THE BEST ILLUSTRATIONS OF THE CEREMONY, PROCESSIONS, AND COGNATE SUBJECTS IN COLOURS AND MONOCHROME: A REPLICA IN MINIATURE OF THE COLOURED COVER.

The Coronation Ceremony Number of "The Illustrated London News," dated May 15, will contain many fine illustrations of the service in progress in Westminster Abbey; of the processional drives from Buckingham Palace to the Abbey and back to the Palace by an unusually long route; and of other cognate subjects. It will also include ten magnificent plates in full colour dealing with various stages of the ceremony, floodlighting and decorations, and portraits of their Majesties by John St. Helier Lander, R.O.I. The demand for this Number is so great that all are advised to order their copies immediately from newsagent or bookstall. The price is 2s. 6d.

Mantle of Cloth of Gold and St. Edward's Crown for the Homage; Robe of Purple Velvet and Ermine and the Imperial State Crown for his going forth, these vie with the most splendid examples of sartorial art ever achieved by man. And the Regalia and Crown Jewels surpass them. The Crown, which began its long history as a wreath of leaves—the greatest Man that ever lived on earth wore one of thorns—evolved through the centuries into the thing of gleaming glory it has now become. There are two royal crowns to be worn next Wednesday, in addition to the Crimson Cap of Maintenance in which the King drives to the Abbey. The Crown of St. Edward, which the Archbishop dedicates at the Altar and places on the royal head amid the acclamation of the people, was made by Sir Robert Vyner, the great seventeenth-century goldsmith, for the Coronation of Charles II., in 1661, in place of the original Saxon Crown which had been melted down during the Civil Wars. There is history in that—bitter and tragic as the history that is now in the making in Spain. It

TO BE PRESENT AT THE CORONATION: NEAR RELATIONS OF THE KING.



BROTHER TO THE KING: H.R.H. THE DUKE OF GLOUCESTER, WHO WAS BORN ON MARCH 31, 1900, THIRD SON OF KING GEORGE V.



THE KING'S MOTHER: H.M. QUEEN MARY, LADY OF THE MOST NOBLE ORDER OF THE GARTER AND OF THE ORDER OF THE STAR OF INDIA.



SISTER TO THE KING: H.R.H. THE PRINCESS ROYAL, WHO WAS BORN ON APRIL 25, 1897, ONLY DAUGHTER OF KING GEORGE V.



THE KING'S BROTHER-IN-LAW: THE EARL OF HAREWOOD, WHO MARRIED THE PRINCESS ROYAL IN 1922.



THE KING'S YOUNGEST BROTHER, SISTER-IN-LAW, NEPHEW, AND NIECE: T.R.H. THE DUKE AND DUCHESS OF KENT WITH THEIR CHILDREN—PRINCE EDWARD (BORN, OCT. 9, 1935) AND PRINCESS ALEXANDRA (BORN, DEC. 25, 1936).



SISTER-IN-LAW OF THE KING: H.R.H. THE DUCHESS OF GLOUCESTER, WHO WAS MARRIED ON NOV. 6, 1935.



AUNT OF THE KING: H.M. QUEEN MAUD OF NORWAY, DAUGHTER OF KING EDWARD VII.



THE KING'S FATHER-IN-LAW: THE EARL OF STRATHMORE AND KINGHORNE—A PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O.



THE KING'S MOTHER-IN-LAW: THE COUNTESS OF STRATHMORE—A PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O.



UNCLE OF THE KING: THE EARL OF ATHLONE, YOUNGER BROTHER OF H.M. QUEEN MARY.

The near relations of the King whose portraits are given on this page will be present in Westminster Abbey on May 12 to witness the solemn crowning and anointing of the Sovereign. The Royal Box in the Abbey is placed immediately behind the two Chairs of Estate, on the south side of the Sanctuary, which are occupied by their Majesties during the early stages of the ceremony. The Duke of Gloucester will perform the act of Homage for the Princes of the Blood Royal, in the absence of a Prince of Wales. H.M. Queen Mary will occupy a special chair on a dais and her presence will create a precedent, as it has not been customary for the Queen Mother

to attend the service. Viscount Lascelles, son of the Princess Royal and the Earl of Harewood, will be one of the pages to bear the King's train. The Duke of Kent, after his brother's act of homage, will arise from his place and touch the Crown on his Majesty's head and kiss his Majesty's left cheek. The Queen of Norway was Princess Maud Charlotte, a daughter of Edward VII., and married King Haakon VII. of Norway in 1896. The Earl of Athlone is the youngest son of the late Duke of Teck. The Duke of Connaught, the King's great-uncle, will not be present in the Abbey on account of his age; and the Duke of Windsor also will not attend the service.

READY FOR THE CORONATION DAY PROGRESS OF THE KING AND QUEEN: THE STATE COACH—DETAILS.



HERALDING THE APPROACH OF THE MONARCH OF THE OCEAN BY BLOWING A CONCH-SHELL: ONE OF THE TWO TRITONS REPRESENTED AS DRAWING THE STATE COACH BY MEANS OF CABLES OVER THE SHOULDER.



SHOWING TWO TRITONS BEARING THE IMPERIAL FASCES TOPPED WITH TRIDENTS, AND THE DECORATED WHEELS BASED ON THOSE OF AN ANCIENT TRIUMPHAL CAR: THE STATE COACH AS SEEN FROM THE REAR.



DECORATED WITH PAINTINGS BY CIPRIANI—INCLUDING THE ROYAL ARMS ON THE UPPER BACK PANEL, WHICH IS ORNAMENTED WITH THE ORDER OF ST. GEORGE AND THE FLORAL EMBLEMS OF GREAT BRITAIN: THE OFF SIDE OF THE MAGNIFICENT STATE COACH.



SHOWING HOW THE STATE COACH IS SUPPORTED BY THE FOUR TRITONS BY MEANS OF LEATHER BRACES ORNAMENTED WITH BUCKLES, AND FOUR OF THE PALM-TREES WHICH SUPPORT THE ROOF—THOSE IN THE CORNERS LOADED WITH TROPHIES: THE NEAR SIDE.



TWO OF THE THREE CHERUBS WHICH SUPPORT THE ROYAL CROWN AND HOLD THE SCEPTRE, SWORD OF STATE, AND ENSIGNS OF KNIGHTHOOD: THE CENTRE OF THE ROOF.



WITH A DRIVER'S FOOTBOARD, FORMED OF A LARGE SCALLOP SHELL ORNAMENTED WITH REEDS, FLANKED BY TWO TRITONS BLOWING CONCH-SHELLS AND REPRESENTED AS DRAWING THE COACH BY MEANS OF CABLES: THE FRONT VIEW OF THE STATE COACH.

His Majesty the King, accompanied by her Majesty Queen Elizabeth, will drive to his Crowning in Westminster Abbey and make his progress through the streets on May 12 in the State Coach drawn by eight Windsor greys, position-ridden. This Coach was built for George III., to replace the State

Coach of Queen Anne, and cost £7587 19s. 9½d. The large windows enable the occupants to be seen with ease. The panels are decorated with allegorical paintings by Cipriani, and the carving is the work of Joseph Wilton. Three cherubs hold various Royal insignia and also support the Imperial Crown

on the roof. The body is supported on leather braces with gilt buckles which depend from four Tritons: the two in front proclaim the approach of the Monarch of the Ocean by blowing conch-shells; the two in the rear bear the Imperial fasces topped with tridents. The Coach is 24 ft. in length, 8 ft.

3 in. wide, and 12 ft. high; and it weighs four tons. The harness, which will look particularly well on the greys, is of red morocco leather. Considerable sums of money have been spent in keeping the Coach in good repair, and it has been regilded for the Coronation of King George VI.

THE GREAT ORDERS OF KNIGHTHOOD.

By A. T. BUTLER, Windsor Herald.

THE Most Noble Order of the Garter, founded by King Edward III. about August 1348, is the most ancient Order of Knighthood existing. Limited to twenty-five Knights Companions, it has very seldom been conferred on anyone below the rank of a Peer, though two notable exceptions—A. J. Balfour in 1922, and Austen Chamberlain in 1925—have occurred in our own time. There are now three vacancies.

The insignia of the Order consist of the dark-blue Riband, with the Lesser George pendent from it, worn over the left shoulder; the Collar with the George (St. George on horseback encountering the dragon); the Star (the Cross of St. George within the motto of the Order), worn on the left side, as are the stars of all the Orders; and the Garter (dark blue, edged with gold, and with the motto of the Order, "HONI SOIT QUI MAL Y PENSE," also in gold), worn on the left leg, below the knee. In former days, the Riband was always worn in public, and very often in private, as it is recorded that the Marquess of Wellesley used to wear it over his dressing-gown, a display which was only equalled by the first Marquess of Abercorn wearing his when out shooting.

St George's Chapel, Windsor, is the Chapel of the Order, and there, over their stalls, the banners and crests of the Knights remain during their lives; while on the backs of their stalls are placed the enamelled stall-plates of their armorial bearings, which remain as permanent memorials for ever. The long series of stall-plates contains some of the most beautiful examples of heraldic craftsmanship in the world. A Service of the Order will be held at Windsor on June 14 next, when the Knights will wear their blue velvet mantles, which are also worn, instead of their Peers' robes, by the four Knights who hold the canopy over the King for the Anointing at the Coronation.

The Most Ancient and Most Honourable Order of the Thistle dates from 1687, and, by the Statutes made in 1827, is limited to sixteen Knights. The illustration on another page depicts the Star, which has in the centre the thistle, a recognised Scots emblem since about 1450, within a green circle on which is the motto of the Order, "NEMO ME IMPUNE LACESSIT," and the Jewel (worn on the dark-green Riband), showing a figure of St. Andrew holding in front of his body the saltire of Scotland, or St. Andrew's Cross, all in gold. The Collar is composed of thistles and sprigs of rue alternately. From the Collar hangs the Badge, consisting of a golden figure of St. Andrew in a green gown and purple surcoat, bearing before him St. Andrew's Cross and standing on a green mound, the whole surrounded by rays of gold.

The Most Illustrious Order of St. Patrick was formed in 1783 on the model of the Order of the Garter, and was then limited to fifteen Knights, later increased to twenty-two. No commoner has ever been appointed to this Order. At present there are nine Knights, the only appointment since 1916 being that of the Duke of Abercorn, Governor of Northern Ireland, in 1922. The Star shows the red Cross of St. Patrick surmounted by a green trefoil charged with three Imperial crowns, all within a blue circle containing the motto of the Order, "QUIS SEPARABIT," and the date MDCCLXXXIII. The Badge, which is worn on the light-blue Riband (or suspended from the Collar if that is worn), has the same devices as are on the Star, but is oval instead of circular in shape, and is surrounded by a wreath of shamrocks on a gold ground. The Collar is composed of roses, harps, and golden knots, and has in the centre an Imperial crown surmounting a gold harp from which the Badge hangs.

From Saxon times till the Coronation of King Charles II., a degree of Knighthood was wont to be

conferred with great ceremony, and from the rite preparatory to it had been styled the Knighthood of the Bath. This Knighthood was not then an Order, but simply a degree of Knighthood greatly esteemed owing to the distinction of the persons upon whom it was conferred and to the solemnity of the ceremony connected with the creation of a Knight. In 1725 King George I. created the Order of the Bath and the Statutes then laid down limited the number of Knights Companions to thirty-five and provided for their installation in King Henry VII.'s Chapel in Westminster Abbey. In 1815, the Order was enlarged, and instead of one class of Knights, the three classes which exist to-day were formed—Knights Grand Cross (G.C.B.), Knights Commanders (K.C.B.), and Companions (C.B.), each of which has since been divided into two divisions, Military and Civil. The forty-six senior G.C.B.s have the privilege of occupying stalls in the Chapel; on the backs of the stalls are placed enamelled plates of their arms, and over the stalls are set their banners and crests. From

has three classes—Knights Grand Commanders (G.C.S.I. and G.C.I.E.), Knights Commanders (K.C.S.I. and K.C.I.E.), and Companions (C.S.I. and C.I.E.). The illustration on another page shows the Star of a G.C.S.I. and the Badge of all three classes of the Order, that being an onyx cameo having the effigy of Queen Victoria thereon, set in a perforated and ornamental oval containing the motto of the Order, "HEAVEN'S LIGHT OUR GUIDE," in gold, and surmounted by a five-pointed silver star, all in diamonds. The badge for the three classes of the Order of the Indian Empire is a red rose enamelled, having in the centre the effigy of Queen Victoria within a purple circle inscribed with the motto of the Order, "IMPERATRICES AUSPICIS," in gold letters and surmounted by a gold Imperial crown.

The Most Distinguished Order of St. Michael and St. George, which was instituted by George III. on April 27, 1818, is bestowed as a reward for services to the Colonies or in relation to foreign affairs, though during the Great War it was also given for war

service. There are three classes—Knights Grand Cross (G.C.M.G.), Knights Commanders (K.C.M.G.), and Companions (C.M.G.). The illustration on another page shows the Star of a G.C.M.G. and the Badge of all classes. The Star shows the Archangel St. Michael holding in his right hand a flaming sword and encountering Satan. This also appears, surrounded by the motto of the Order, "AUSPICUM MELIORIS ÆVI," in gold letters on a blue circle, in the centre of one side of the Badge, which is a cross of fourteen points of white enamel, edged with gold; the Badge has on the reverse St. George armed, on horseback, grasping a spear and encountering a dragon. The Collar of a G.C.M.G. is composed of crowned lions, Maltese crosses, and the cyphers "S.M." and "S.G.", and has in the centre the Imperial crown over two winged lions, each holding a book and seven arrows.

The Royal Victorian Order, instituted by Queen Victoria in 1896, is conferred upon persons who have rendered important or personal services to the Crown, and has recently been enlarged in order that women may be included. There are five classes—Knights and Dames Grand Cross (G.C.V.O.), Knights and Dames Commanders (K.C.V.O. and D.C.V.O.), Commanders (C.V.O.), and Members of the Fourth and Fifth Classes (M.V.O.). The illustration on another

page shows the Star of a Grand Cross, and the Badge of all classes, both having in the centre the cypher of Queen Victoria in gold on a red ground surrounded by the motto of the Order, "VICTORIA," in gold letters on a blue ground. The Collar is of gold and blue enamel, ornamented with gold roses jewelled with carbuncles, and has in the centre a gold medallion with the effigy of Queen Victoria from which hangs the Badge.

The Most Excellent Order of the British Empire, instituted by King George V. in 1917, was the first Order of Knighthood to which women were admitted. There are five classes—Knights and Dames Grand Cross (G.B.E.), Knights and Dames Commanders (K.B.E. and D.B.E.), Commanders (C.B.E.), Officers (O.B.E.), and Members (M.B.E.). The illustration on another page shows the Star of a G.B.E. and the Badge of all classes, a cross patonce enamelled pearl, edged with gold, and surmounted by the Imperial crown. In the centre of each is a gold medallion having the effigies of King George V. and Queen Mary in profile, surrounded by the motto of the Order, "FOR GOD AND THE EMPIRE," in gold letters on a crimson circle. The Collar is silver-gilt composed of medallions of the Royal Arms and Imperial cyphers alternately, linked together with cables and having in the centre two sea-lions. The Riband is rose-pink edged with pearl-grey.

(Continued on page 838.)



OFFICERS OF GREAT ORDERS OF KNIGHTHOOD.

1815 onwards, there were no installations till 1913, when King George V. restored to the Order that interesting ceremony, which now takes place once in every five years and the most recent of which was held in 1935.

The illustration on another page shows the Star and the Badge of a G.C.B. (Military Division); the Badge is a white enamelled Maltese Cross of eight points, edged with gold and terminating with small gold balls, having in each of the four angles a golden lion of England and in the centre, on a white ground, the rose, thistle, and shamrock issuing from a sceptre, between three Imperial crowns, all gold, within a crimson circle inscribed with the motto of the Order, "TRIA JUNCTA IN UNO," in gold letters, and encompassed by two laurel branches issuing from a blue scroll with "ICH DIEN," also in gold letters. The Riband of a G.C.B. is crimson. The Badge of the Civil Division is oval, showing the rose, thistle, and shamrock issuing from a sceptre, between three Imperial crowns, the whole encircled by the motto of the Order, all in gold.

The Most Exalted Order of the Star of India, instituted in 1861, and the Most Eminent Order of the Indian Empire, instituted in 1878, are conferred upon persons who have rendered important services to the Indian Empire and include a number of the Ruling Princes of India. Each



TO BE IN EVIDENCE AT THE CORONATION: THE INSIGNIA OF THE MOST NOBLE ORDER OF THE GARTER—
THE COLLAR, WITH THE GEORGE APPENDED, GARTER, STAR, AND LESSER GEORGE ON A BLUE RIBBON

The Order of the Garter, constituted in 1348 by Edward III., has since 1831 consisted of the Sovereign and twenty-five Knight Companions, such lineal descendants of George I. as may have been elected, and of Sovereigns and extra Knights admitted by special statutes. The Prince of Wales was included in the original foundation. There are now two Ladies of the Order—Queen Mary and the present Queen. The appointment of Queen Elizabeth, last December, was the first Birthday Honour bestowed by the King, who is Sovereign of the Order. Similarly

his father, George V., appointed Queen Mary on his birthday in 1910, following the precedent set by Edward VII. in 1901, when he conferred the dignity on Queen Alexandra. A reigning Queen becomes automatically Sovereign of the Order, and in that capacity Queen Victoria was the first woman for many centuries to wear the Garter. During the fourteenth and fifteenth centuries there were many Ladies of the Garter, but since the reign of Henry VII., whose two daughters held that rank, it has been given to no woman but a Queen.



The Most Ancient and Most Noble Order of the Thistle



The Most Illustrious Order of Saint Patrick



The Most Honourable Order of the Bath (Military)



The Most Exalted Order of the Star of India



The Most Distinguished Order of St. Michael and St. George



The Royal Victorian Order



The Order of Merit (Civil)



The Most Excellent Order of the British Empire



The Order of the Companions of Honour

TO BE IN EVIDENCE AT THE CORONATION: GREAT ORDERS OF KNIGHTHOOD AND OTHER HIGH DECORATIONS

Here are seen insignia of the chief Orders following in importance that of the Garter, illustrated on the preceding page. The ribbons are represented by the backgrounds, except in the Order of Merit and that of the Companions of Honour. These two are included as being very high distinctions, although not Orders of Knighthood and carrying no precedence. The Thistle was revived by James II. in 1687, and re-established by Queen Anne in 1703. The Order of St. Patrick was instituted by George III. in 1783, and revised in 1905. Its motto, *Quis separabit*, relates, of course, to Ireland. Knights of the Bath were made in very early times,

but the Order of the Bath, was revived by George I. in 1725. The Star of India was established by Queen Victoria in 1861. The Order of St. Michael and St. George dates from 1818. It is bestowed for valuable services in imperial or foreign affairs. Its Chapel is in St. Paul's. The Order of Merit (civil and military) was instituted by Edward VII. in 1902. The Order of the British Empire was founded by George V. in 1917. It is conferred, both on men and women, for important services rendered to the Empire. Women are also eligible, besides men, for the Order of the Companions of Honour, which was likewise originated in 1917.

EMBLEMS OF MAJESTY: GREAT SEAL; BATON; ROYAL "ACHIEVEMENTS."



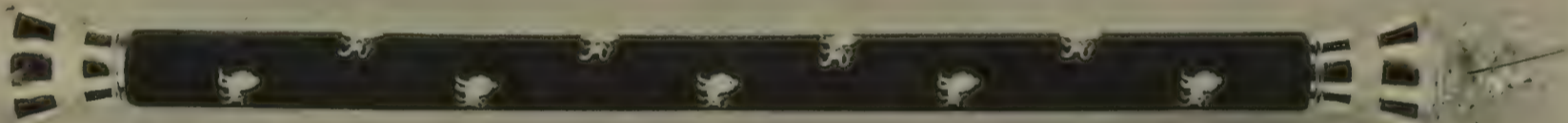
THE DESIGN FOR THE GREAT SEAL OF GEORGE VI.; BY SIR W. GOSCOMBE JOHN: THE FACE—SHOWING HIS MAJESTY ENTHRONED.

The design for the Great Seal of King George VI. has been prepared by Sir W. Goscombe John, R.A., the veteran sculptor. The Great Seal, it may be of interest to note, is a silver die, or mould, made in two parts. As can be seen, the Great Seal of the present King



THE DESIGN FOR THE NEW GREAT SEAL; EXHIBITED AT THE ROYAL ACADEMY: THE COUNTER SEAL; SHOWING HIS MAJESTY AS FIELD-MARSHAL.

conforms to traditional design, more than 1000 years old, in showing his Majesty enthroned on one face and on horseback on the other. The design for the Great Seal is exhibited in the Royal Academy Exhibition.—[Reproduced from "Royal Academy Illustrated."] (Copyright Reserved.)



H.M. THE KING'S FIELD-MARSHAL'S BATON—PRESENTED TO HIM BY OTHER FIELD-MARSHALS.

His Majesty's Field-Marshal's baton is some 22 inches long. The upper terminal is surmounted by a figure of St. George and the Dragon finely modelled in 18-ct. gold. Round the terminals are bands of chased oak-leaves. The haft of the baton is surrounded by red velvet with

gold lions applied. Engraved on the lower terminal are the words: "His Majesty King George VI., Field-Marshal, 12 December, 1936." December 12, was the day after His Majesty acceded to the Throne. The baton is almost identical with those of the other Field-Marshals.

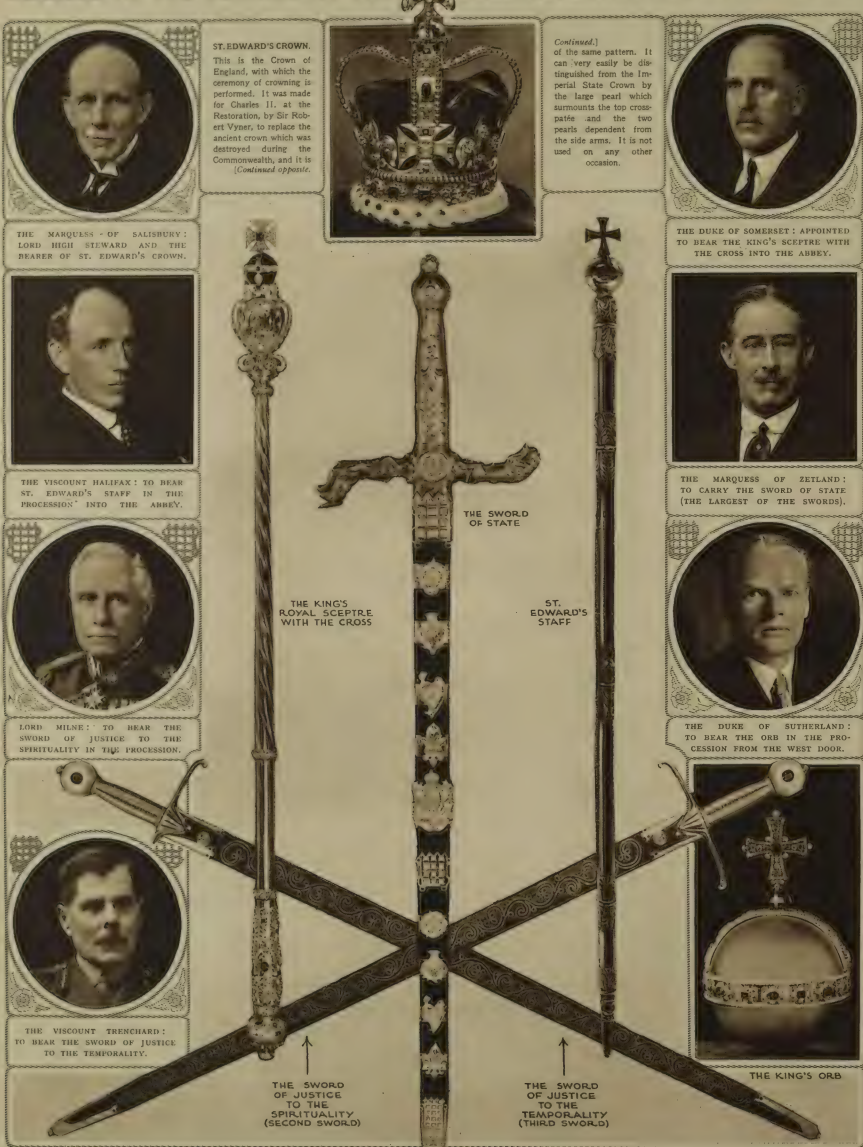


RESPLENDENT EMBROIDERY IN THE CORONATION DECORATIONS AT THE ABBEY: A LARGE PANEL OF THE ROYAL ARMS FOR THE CLOTH, OR "FRONTAL," OF THE REGALIA TABLE IN THE ABBEY ANNEXE; SHOWING THE KING'S PERSONAL ARMS WITH AND WITHOUT SUPPORTERS; AND (RIGHT) THE QUEEN'S ARMS.

We have already illustrated, in previous issues, some of the resplendent embroidery which is being executed for robes and hangings that will figure in the Coronation ceremonial. We show here three fine pieces which will occupy an especially prominent position and undoubtedly

attract much attention. The work is being carried out by Messrs. Hobson, the well-known firm, who are responsible for so much of the embroidery that figures in our State ceremonial robes and hangings.

BEARERS OF THE REGALIA AT THE CORONATION: PRINCIPAL OFFICIALS.



As their Majesties pass into Westminster Abbey through the West Door, they are preceded by the Great Officers of State and the bearers of the Regalia. The office of Lord High Steward, to which the Marquess of Salisbury has been appointed, is only revived on State occasions. He carries St. Edward's Crown in the procession and is attended by two pages. Formerly, the holder of the office was the Sovereign's deputy; but on the accession of Henry IV, it was embodied in the Crown. The Duke of Somerset succeeded his father as seventh Duke in 1931. The title was created in 1546. The Viscount Halifax was

Viceroy of India, 1926-1931, and succeeded his father as the third Viscount in 1934. Lord Milne has had a distinguished military career and was Chief of the Imperial General Staff, 1926-1933. In 1933 he was raised to the peerage as Baron Milne of Salomonika and of Rutland. The Viscount Trenchard, Marshal of the Royal Air Force, was created a Viscount in 1936. The Marquess of Zetland is Secretary of State for India and Burma. He succeeded his father as second Marquess in 1929. The Duke of Sutherland was Lord Steward of the Household until recently. He succeeded his father as fifth Duke in 1913.

BEARERS OF THE REGALIA AT THE CORONATION: PRINCIPAL OFFICIALS.



Amongst the many petitions heard at the Court of Claims for the right to perform services at the Coronation was one from seven claimants to the right to bear St. George's Spurs. All were descendants of the first Baron Hastings, who bore the Spurs at the Coronation of Richard I. The Court found that each claim was established and it was "referred to the pleasure of His Majesty as to how such service shall be performed." It has been decided that two of the claimants, Lord Hastings and Lord Churton, are to carry the Spurs at the ceremony. Lord Hastings succeeded his father, as twenty-first Baron, in 1904; and Lord Churton

succeeded his father, as fourth Baron, in 1930. The Duke of Portland is Lord Lieutenant of Nottinghamshire and succeeded his cousin as sixth Duke in 1879. The Earl of Cork and Orseray has had a distinguished naval career and is First and Principal Naval A.D.C. to the King. He succeeded his kinsman as twelfth Earl in 1934. The Duke of Rutland succeeded to the title as ninth Duke in 1925. The Earl of Haddington, a representative Peer for Scotland, succeeded his grandfather as twelfth Earl in 1917. The Duke of Richmond and Gordon, Hereditary Constable of Inverness Castle, succeeded his father as ninth Duke in 1935.

THE CROWNS OF OUR SOVEREIGNS: THEIR FORMS AND THEIR ADVENTURES.

BY MARTIN R. HOLMES, F.S.A.



QUEEN ALEXANDRA'S CORONATION CROWN—RESET WITH PASTE AND SHOWING, IN THE FRONT, THE POSITION FORMERLY OCCUPIED BY THE KOH-I-NOOR.

Presented to the London Museum by H.M. Queen Alexandra.

MORE than three hundred years ago, John Selden, in the second edition of his "Titles of Honour," discussed and illustrated the probable appearance of the crowns of the Saxon and Norman Kings. The evidence of coins and seals is naturally crude, and must not be relied on too closely, but it serves, as Selden points out, to indicate the general outlines of the diadem. The earliest forms shown on the coins are the plain ribbon or fillet of pearls about the head; but on a coin of Edred appears a metal band with four tall points tipped with knobs like the "pearls" on an Earl's coronet. This crown, worn over a cap or helmet, appears again, it seems, on the Great Seals of Edward the Confessor and William the Conqueror; and Selden suggests that the variations between the two last may be the fault of the seal-cutter. The full-face of William the Conqueror on his coins shows a crown with slight fillets over the ears—like those on the Confessor's seal—and traces of an arch across the head.

We have no exact evidence of the shape of the crowns worn by the Norman Kings, but Selden's examples give some idea of the fashion that would probably be followed. With Henry II., however, we come to more definite accounts of the crown. His mother Maud, or Matilda, had been the widow of the Emperor Henry V., and had acquired the Imperial Crown on her husband's death. This crown was used at the Coronation of her son, and is mentioned, as will be seen, in later inventories. It may be presumed that it was ornamented with trefoils or fleurs-de-lis, for a manuscript in the British Museum (Cotton MS., Vesp. B. vii) says that one of the duties of the Earl Marshal is to hold the crown on the King's head by putting his hand on the flower in front—"mettre la mayne a la fleur davant, et tenir cette fleur en sa mayn a sustenir la coroune"—at the moment of his Coronation. This shows that in the twelfth century the Coronation crown was thought of as being too heavy for the King to wear unaided, and in the first detailed report we have of a coronation, Roger of Hoveden's account of the crowning of Richard I., we hear of the King changing his crown for a lighter one at the end of the service, and also that it was supported over his head by two Earls.

The crowns on the funeral effigies at Fontevraud and elsewhere should be regarded, not as detailed representations of the personal jewellery of individuals, but as illustrations of the prevailing fashion in crowns, which, apart from the Coronation crown, were actual articles of dress and liable to variation. Statues and manuscripts, therefore, give a general indication of style rather than any particularity of detail, but attention may be drawn to the little-known effigy of Richard I. over the grave of his heart in Rouen Cathedral. The crown of this figure is unusual: a broad band of gold, with small ornaments on the upper rim, suggesting the crowns of the Byzantine Empire, and it is just possible that this may be meant for the great crown of the Emperor Henry.

In John's reign we find various semi-official descriptions of the Regalia. The Coronation crown is described in 1207 as "the great crown which came from Germany," and we hear also of "our golden crown made in London." A crown with a cross and seven flowers, apparently the German one, is mentioned in a list drawn up at the end of the reign; and, as this crown is mentioned again a few years later as being in Dorset, we may assume that it was not among the royal baggage that perished in the quicksands of the Wash.

In the reign of Henry III., the body of St. Edward the Confessor was removed to its present resting-place behind the High Altar of Westminster Abbey, and it is significant

that the mention of St. Edward's Crown first occurs in the following reign. The "great crown" is no longer used as the Coronation crown, but is "the crown appointed to be carried over the King's head on his going out from the church to the banquet on the day of his Coronation," and its original place in the ceremony would appear to have been taken by the actual crown of the Confessor, taken from his dead brows at the time of his re-entombment. Moreover, we find Edward I. alluding to himself as the "guardian" of the crown of the Confessor, and Robert of Gloucester mentioning the existence of a Saxon crown as a relic in England. The historians whom Robert copied had contented themselves with saying that King Alfred, as a child, was anointed at Rome by the Pope, but Robert, writing under Edward I., goes further and says—

"The Pope Leo him blessed, when he thither came,
And the king's crown of this land, that in this
land yet is."

There is no reason for his making this addition save the belief that the crown of the Saxons was still preserved at St. Edward's shrine.

Edward I. disliked wearing his crown in public, and the three other jewelled crowns which appear beside the "great crown" in royal inventories presumably belonged to Henry III. One of these may be John's "London" crown, as Adam de Stratton, who had been made to disgorge various ill-gotten gains a few years before these inventories were made, was found to have got possession of a crown "said to be King John's."

At the Coronation of Edward II. the young King gave great offence by allowing his favourite, Piers Gaveston, to carry St. Edward's Crown in his "polluted hands." It is clear that the offence was not so much the honour

of St. Edward, which is arched over like a cross," This suggests something very different from the ordinary mediæval circlet of trefoils or fleurs-de-lis, and reminds us of the traces of an arch on the coin of William I.

Henry V. wore on his helmet at Agincourt a crown of gold "arched like an imperial crown" and set with jewels. A valuation of these jewels is quoted by Sir Harris Nicolas in his book on Agincourt, and supports the tradition that this crown contained the great, irregular ruby that was once the property of the Black Prince and still exists in the front of the State Crown.

Henry VI. is the first Mediæval King to be depicted in an arched crown upon his coinage. Manuscripts and drawings show that this form was now the generally accepted one, and the crown which was struck from the helmet of the usurper Richard III. was almost certainly of this shape. With this crown, Henry VII. was crowned upon the battlefield of Bosworth, and his will prescribes the dedication of an armed figure, holding this relic in its hands, at the shrine of St. Edward.

The State Crown of Henry VIII. had not four, but five crosses and as many fleurs-de-lis. A manuscript in the library of the Society of Antiquaries gives a detailed description of this crown and a list of the jewels in it. The central point, in which the Black Prince's Ruby was set, was a fleur-de-lis, not a cross, and it is interesting to note that Queen Elizabeth's Great Seal likewise shows the crown worn with a flower in the front.

Such a crown would be too heavy for the boy-King Edward VI. to wear in comfort, so we find that he and his sisters, Mary and Elizabeth, were crowned each with three crowns in succession. First came St. Edward's Crown; then the "Imperial Crown of the Realm of England" was set on the Sovereign's head, to be succeeded

by a small crown made for Edward VI. and apparently used by his successors. An inventory of James I.'s reign describes this crown as having the Black Prince's Ruby mounted on the top, and this ruby appears over the elaborate head-tires of Elizabeth in the "Ditchley" portrait in the National Portrait Gallery, though the rest of the crown is out of sight.

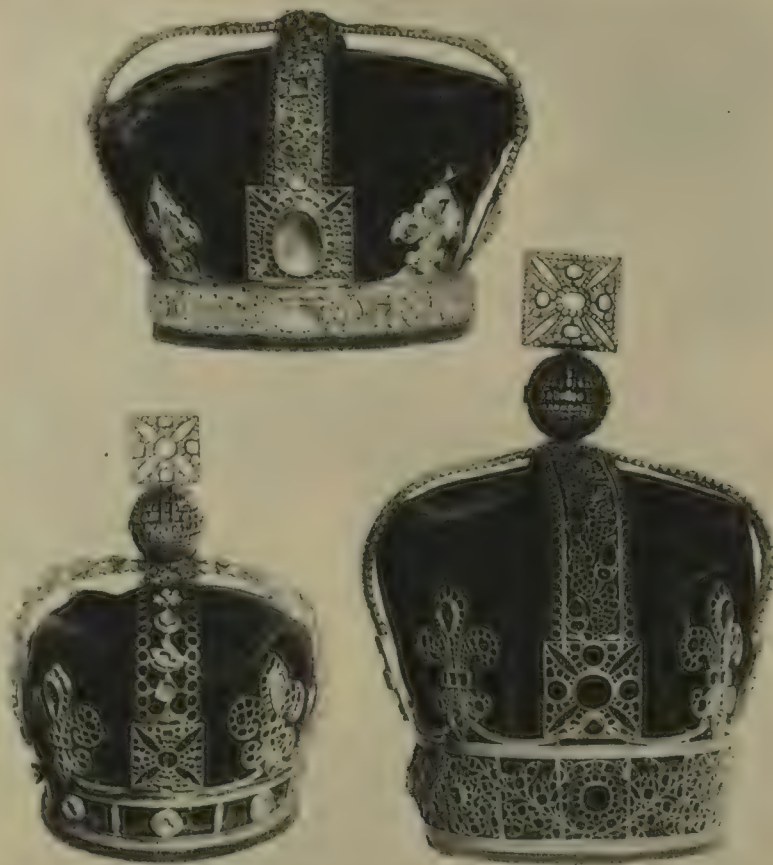
Comparison of the paintings of Charles I. by Mytens and Van Dyck shows that the latter artist has painted the back view of the crown. The centrepiece described in the Antiquaries' MSS. and illustrated in the Mytens picture was a fleur-de-lis with a figure of the Virgin and Child, and it may well have been thought inadvisable, by Van Dyck's time, to include such an image in the royal portrait. Popular feeling was running high against the Roman Catholicism of the Queen, and the crown must have been tactfully reversed when Van Dyck drew it, showing, incidentally, the displacement of the arch consequent on a reduction of the rim.

A note in the possession of the Society of Antiquaries gives a valuation of the Crown Jewels made at the time of the destruction of the Regalia in 1649, and at the same time disposes of the tale that the Black Prince's Ruby was sold for £4. The pierced ruby mentioned as a £4 item in the official list is obviously one of the ordinary jewels which happened to be out of a setting. The average price for rubies in the list is £3 to £6 each, but two rubies in "the small crown in the iron box" together fetch the large price of £43. As the Black Prince's Ruby was last heard of on the top of a small crown in 1605, we may assume that it was one of these two, while a £60 sapphire in the same list is probably the stone from St. Edward's ring, the oldest of all the jewels in the present State Crown.

The crowns made for Charles II. on his Restoration still exist, though in an altered state. The golden crown of St. Edward is preserved at the Tower, and the empty frame of the State Crown, worn at the Coronation

Banquet and on other State occasions, is in the possession of Lord Amherst of Hackney, and can be seen at the London Museum. It was customary to hire diamonds to be set in the crowns for the Coronation itself, and the jewellers' bills show us that Queen Anne wore the small five-inch crown which was made for James II.'s Queen, Mary of Modena, and is also to be seen at the Tower. This crown was also worn by George I., probably as being easier to wear on top of the full-bottomed wig of the time.

George II. and George III. were both crowned with St. Edward's Crown and the State Crown, but St. Edward's Crown thereafter remained unused for a century and a half. George IV. had a new Imperial Crown, of which Lord Amherst now owns the frame. This was used throughout the ceremony, and was also used by William IV. At the accession of Queen Victoria, the present State Crown was made, and set with jewels from the older one and some new brilliants, pearls, and a fine sapphire. This was the only crown used at her Coronation and at that of King Edward VII. At the Coronation of King George V., the golden "Crown of St. Edward" was restored to its rightful place in the ceremony.



SHOWING (ABOVE) THE FRAME OF THE STATE CROWN MADE FOR CHARLES II.; (LEFT) THE FRAME OF QUEEN ADELAIDE'S CORONATION CROWN; AND (RIGHT) THE FRAME OF THE IMPERIAL CROWN MADE FOR THE CORONATION OF GEORGE IV. AND USED BY HIM, AND WILLIAM IV., INSTEAD OF ST. EDWARD'S CROWN.

Lent to the London Museum by Lord Amherst of Hackney.

done to Gaveston as the pollution of what was now thought of as a holy relic. The "great crown" reappears in documents of Edward III.'s reign, but with a significant change in its description, for it is now "the great crown which was recently pledged in Flanders."

Richard II. seems either to have altered the shape of the crown or to have had a new one made. The famous portrait of him at Westminster, the portrait in the National Portrait Gallery, and a miniature in one of the British Museum manuscripts (Harley, 1319), all show a crown with much taller points than were previously in fashion, elaborately foliated and leaning outwards. Froissart, in his account of Richard's deposition, says that he actually took off his crown in the Tower and handed it to Henry of Lancaster, transferring to him "the crown wherewith he was crowned King of England." From this, and from the fact that the crown was then packed up and taken to the treasury of Westminster Abbey, we may infer that St. Edward's Crown was here used.

It is to Froissart that we are indebted for a curious piece of information about the Coronation of Henry IV., for he tells us that Henry was crowned with "the crown

CROWNS—OTHER THAN ST. EDWARD'S—USED FOR ACTUAL CORONATIONS.

REPRODUCED BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM.



The Crown with which George the first, King of Great Britain, was crowned the 20th Octob. 1714. The upper part of the Crown is of Silver, the lower part of Gold. The large Ruby in the front Cross-patée is the same which belonged to the Black Prince, and was set in the Crown of Edward the Third. The Ruby is of the size of a large nut, and is of a deep red colour, and is set in a gold setting, which is of the shape of a cross-patée. The Ruby is the same which belonged to the Black Prince, and was set in the Crown of Edward the Third.

THE IMPERIAL STATE CROWN WITH WHICH GEORGE I. WAS CROWNED ON OCTOBER 20, 1714.—SHOWING THE LARGE SPINEL RUBY WHICH BELONGED TO THE BLACK PRINCE SET IN THE FRONT CROSS-PATÉE.



The True Representation of the Rich Imperial Crown of State, worn by his most Sacred Majesty King GEORGE the Third, on the Day of his Coronation, viz. Septemb. 22. 1761.

THE IMPERIAL STATE CROWN OF GEORGE III., WITH THE FLEUR-DE-LIS AND CROSSES ENCRUSTED WITH GEMS.—ENRICHED WITH 2621 BRILLIANTS OF THE FINEST WATER AND SURMOUNTED BY A TRANSPARENT CROSS OF VALUABLE STONES.



The True Representation of the Rich Imperial Crown of State worn by His most Sacred Majesty King GEORGE the Second on the Day of his Coronation, viz. Octob. 2. 1727.

THE IMPERIAL STATE CROWN OF GEORGE II.—SURMOUNTED BY A MOUND SET WITH 440 BRILLIANTS AND A CROSS-PATÉE WITH TWO FINE LARGE PENDANT BRILLIANTS AND A LARGE HEART-SHAPED BRILLIANT FIXED ON THE TOP.



THE IMPERIAL STATE CROWN WITH WHICH GEORGE IV. WAS CROWNED ON JULY 19, 1821; AND WILLIAM IV. ON SEPTEMBER 8, 1831: A COLOURED LITHOGRAPH BY M. GAUCI; SHOWING THE ACORN DESIGN ON THE ARCHES.

Our monarchs have nearly always possessed a State Crown, and, in some cases, more than one, in addition to the Crown used for their Coronation. Two crowns were made for Charles II. at the Restoration; one, a reproduction of St. Edward's Crown, for the ceremony in the Abbey, which has remained essentially in its original form to the present day, and another for State occasions. George I. was crowned with a magnificent Imperial State Crown which had the famous Black Prince's ruby in a prominent position. Our illustration of this is from a drawing made by Bernard Lens in 1737. His successors, George II. and George III., appear to have been

crowned with St. Edward's Crown and the State Crown. These State Crowns were heavily jewelled and it is amusing to read under each engraving the claim "Surpassing in richness and Beauty all the preceding Crowns in England." George IV. had a new Imperial Crown made for his Coronation, and this was again used by William IV.; so that for many years St. Edward's Crown, the Crown of England, was not used at the Coronation—a breach with history and ancient tradition. These drawings are included in an Exhibition "Illustrating the History of Coronations in England" which was opened on May 1 at the British Museum.

GEORGE E. C. HARDINGE,
ESQ.MONTAGUE R. V. ELIOT,
ESQ.ALEXANDER A. A. D.
RAMSAY, ESQ.

VISCOUNT LASCELLES.

GEORGE R. SEYMOUR,
ESQ.

THE LORD HERSCHELL.



THE EARL OF LYTTON, K.G.



THE EARL JELlicoe.



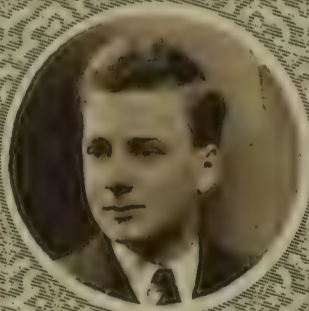
THE EARL HAIG.



THE EARL STANHOPE, K.G.



THE MARQUESS OF LONDONDERRY, K.G.



THE EARL KITCHENER.

KNIGHTS OF THE
GARTER TO CARRY
THE CANOPY AT
THE ANOINTING
OF THE KING;
AND HIS
TRAIN-BEARERS.



THE DUKE OF ABERCORN, K.G.

The Coronation Service provides that, at the King's Anointing, "four Knights of the Garter shall hold over him a rich pall of silk, or cloth of gold." This Canopy, made at the Royal School of Needlework, is embroidered with four silver eagles at front and back, and five each side. The front is shown above, and at the sides of the page are two of the four silver supporting poles, made by Messrs. Garrard, the Crown jewellers. One section is in oak

(seen, darker, in the middle of each pole between two silver bands). This oak section is held by the bearers. The four Garter Knights appointed are the Duke of Abercorn, the Marquess of Londonderry, Lord Lytton, and Earl Stanhope. The smaller portraits show the nine Pages chosen to bear the King's train. Among them is his Majesty's nephew, Viscount Lascelles, the elder son of the Princess Royal and Lord Harewood.



LADY ELIZABETH PAGET.



LADY DIANA LEGGE.



LADY MARGARET CAVENDISH-BENTINCK.



LADY ELIZABETH PERCY.



THE DUCHESS OF BUCCLEUCH.



LADY IRIS MOUNTBATTEN.



THE DUCHESS OF NORFOLK.



LADY URSULA MANNERS.



THE DUCHESS OF RUTLAND.



THE DUCHESS OF ROXBURGHE.

THE FOUR
DUCHESSES TO
CARRY THE
CANOPY AT THE
ANOINTING OF THE
QUEEN; AND HER
TRAIN-BEARERS.

At the Queen's Anointing "four Peeresses, appointed for that service," will hold over her "a rich pall of cloth of gold," just as four Knights of the Garter hold one over the King. The Peeresses appointed are the Duchesses of Norfolk, Rutland, Buccleuch, and Roxburghe. The six ladies chosen to bear the Queen's train are Lady Ursula Manners, daughter of the Duke of Rutland; Lady Elizabeth Percy, sister of the Duke of Northumberland;

Lady Elizabeth Paget, daughter of the Marquess of Anglesey; Lady Iris Mountbatten, daughter of the Marquess of Carisbrooke; Lady Margaret Cavendish-Bentinck, daughter of the Marquess of Titchfield and granddaughter of the Duke of Portland; and Lady Diana Legge, daughter of the Earl of Dartmouth. The front of the Canopy (4 ft. 8 in. wide), with its silver fringe, is shown above in the same way as on the opposite page.

ABBEY ANNEXES FOR FOUR CORONATIONS—WILLIAM IV. TO GEORGE VI.

THE PRINT OF WILLIAM IV.'S CORONATION REPRODUCED BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM.



THE FIRST OCCASION ON WHICH A TEMPORARY ANNEXE TO WESTMINSTER ABBEY WAS USED FOR MARSHALLING THE ROYAL PROCESSION; INSTEAD OF WESTMINSTER HALL: THE CORONATION OF WILLIAM IV.



THE ANNEXE CONSTRUCTED OUTSIDE WESTMINSTER ABBEY FOR THE CORONATION OF EDWARD VII.: A STRUCTURE IN THE GOTHIC STYLE WITH A TURRET FOR THE STANDARD POLE.



THE ANNEXE TO WESTMINSTER ABBEY CONSTRUCTED FOR GEORGE V.'S CORONATION: ANOTHER GOTHIC STRUCTURE; WITH A PORTE-COCHÈRE.



THE ANNEXE FOR THE CORONATION OF GEORGE VI.: A DESIGN IN MODIFIED AND MODERNISED GOTHIC; PREPARED BY SIR JAMES WEST.

The official description by the Office of Works of the Coronation Annexe at the Abbey states that "as on former occasions, a temporary Annexe at the West end of the Abbey" is where "the Coronation procession will be marshalled." The Annexe is described as "modern in treatment, though designed in a manner which will not conflict with the Gothic architecture of the Abbey." A canopy replaces the *porte-cochère* provided at previous Coronations. The building is of steel framing and wood infilling, finished externally with plaster to harmonise with the stonework of the Abbey. On a double-page elsewhere in this issue we give an artist's impression; in colour, of the interior of the Annexe. An interesting point is

that much of the carved woodwork in the Annexe is made in elm taken from the foundations of old Waterloo Bridge. This was found to have weathered to a beautiful grey tone. In a description of the Annexe at the Coronation of George V., we wrote: "For the reception of the King and Queen at the Abbey an Annexe in the form of a beautiful mediæval hall has been temporarily erected at the West Entrance. Outside, the hall has been made to correspond in tone with the venerable stones of the Minster itself; within, it was pillared and cross-beamed with oak, hung with stamped leather and tapestries, halberds, pikes, swords, and armour. Along half one side stood a Naval Guard."



**THE QUEEN'S CROWN—MADE FOR HER MAJESTY'S CROWNING,
BASED ON A VICTORIAN CIRLET AND INCLUDING THE KOH-I-NOOR.**

Queen Elizabeth's crown, made by Messrs. Garrard, is the first to be entirely mounted in platinum. The foundation is a circlet used by Queen Victoria for Court functions and the Koh-i-Noor (seen in our illustration) is set in the front cross-patee springing from it. A drop-brilliant from the Treasury of Lahore, presented to Queen Victoria by the East India Company, is set in the top cross-patee. This gem was worn by Queen Victoria as a pendant to a diamond necklace.



THE ANNEXE AT WESTMINSTER ABBEY: THE GREAT HALL, FROM WHICH THEIR MAJESTIES

Formerly, it was the custom for the King to go to Westminster Hall on the morning of the Coronation and to hold Court seated on the King's Bench. The Regalia were then brought in by the High Officers of State and the Dean and Prebendaries of Westminster and laid on a table before him. After these had been distributed to the proper officers, a procession was formed and passed along a covered way into the Abbey. This custom was discontinued after the Coronation of George IV., and an Annexe was provided at the Abbey for the Coronation of William IV. This was a wooden vestibule, 50 ft. wide, painted to resemble stone and having stained-glass windows. It was, of course,

inadequate for its purpose and the robed Peers had to stand in the pouring rain while waiting for their carriages. The Annexe built for the Coronation of King George V. was similar to that used in 1902, except that it had a carriage archway. The present Annexe, built at the West door, is modern in treatment, but does not conflict with the Gothic architecture of the Abbey. The façade and the canopy which replaces the *port-cochère* previously used are enriched with heraldic devices. The building rests on a reinforced concrete foundation laid in such a way that the Abbey grounds and the Broad Sanctuary roadway have not been damaged; while the Annexe itself is constructed of

FROM THE PAINTING BY



WILL PASS IN PROCESSION FOR THE CORONATION.—THE REGALIA ON THE RIGHT.

steel framing and wood infilling and finished externally in plaster treated to harmonise with the stone-work of the Abbey. The interior is covered with stone-coloured Glamis fabric over fibre boarding and is decorated with tapestries lent by the Duke of Buccleuch and Lord Duveen. A suitably designed Regalia Table is provided, and on this the emblems of royalty will be placed before the procession into the Abbey. The floor is covered with a plain, dark-blue, seamless, chenille Axminster carpet of exceptional fineness, with an essentially short pile to facilitate the passage of robes and trains. It is the largest carpet in use at the Abbey, measuring 103 ft. by 57 ft. The

HENRY C. BREWER, R.I.

building comprises three rooms—the Entrance Hall, where their Majesties are received on arrival by the High Officers of State; a Royal Retiring Room; and the Great Hall, in which the processions into the Abbey are marshalled. Three officers and fifty "other ranks" of the King's Company of the Grenadier Guards will line the interior of the Annexe and the entrance to the Abbey. The Annexe was designed under the direction of Sir James West, chief architect at the Office of Works, and, together with the seating in the Abbey, cost £55,000 to construct. A telephone operator stationed at a special switchboard in the Abbey will be in direct communication with another stationed in this Annexe.



THE MOST ANCIENT REGALIA AND USED IN THE MOST SOLEMN CORONATION RITE, THE ANOINTING OF THE KING:
THE GOLDEN AMPULLA AND THE SPOON.

The most solemn rite in the Coronation service is, undoubtedly, the Anointing of the King. For this purpose, the Ampulla, in the form of an eagle made of gold, is used to contain the consecrated oil. The head unscrews to permit the body to be filled, and the oil is poured through the beak into the Anointing Spoon. Although the head was probably made by Sir Robert Vyner at the Restoration, the body appears to be of earlier origin, and it is thought that both the Ampulla and the Spoon escaped destruction at the hands of Cromwell's agents. The Ampulla

stands nine inches in height, with the pedestal, and the wings have a stretch of seven inches. It weighs about ten ounces and is of solid gold. The handle of the Anointing Spoon is about seven and a-half inches long; and the bowl is two and a quarter inches long. A ridge divides the Spoon into two parts, into which the Archbishop dips two fingers when carrying out the ceremony. It is made of silver, heavily gilt, and is decorated with four pearls; while some portions appear to have been enamelled at one time. It probably dates from the twelfth century.

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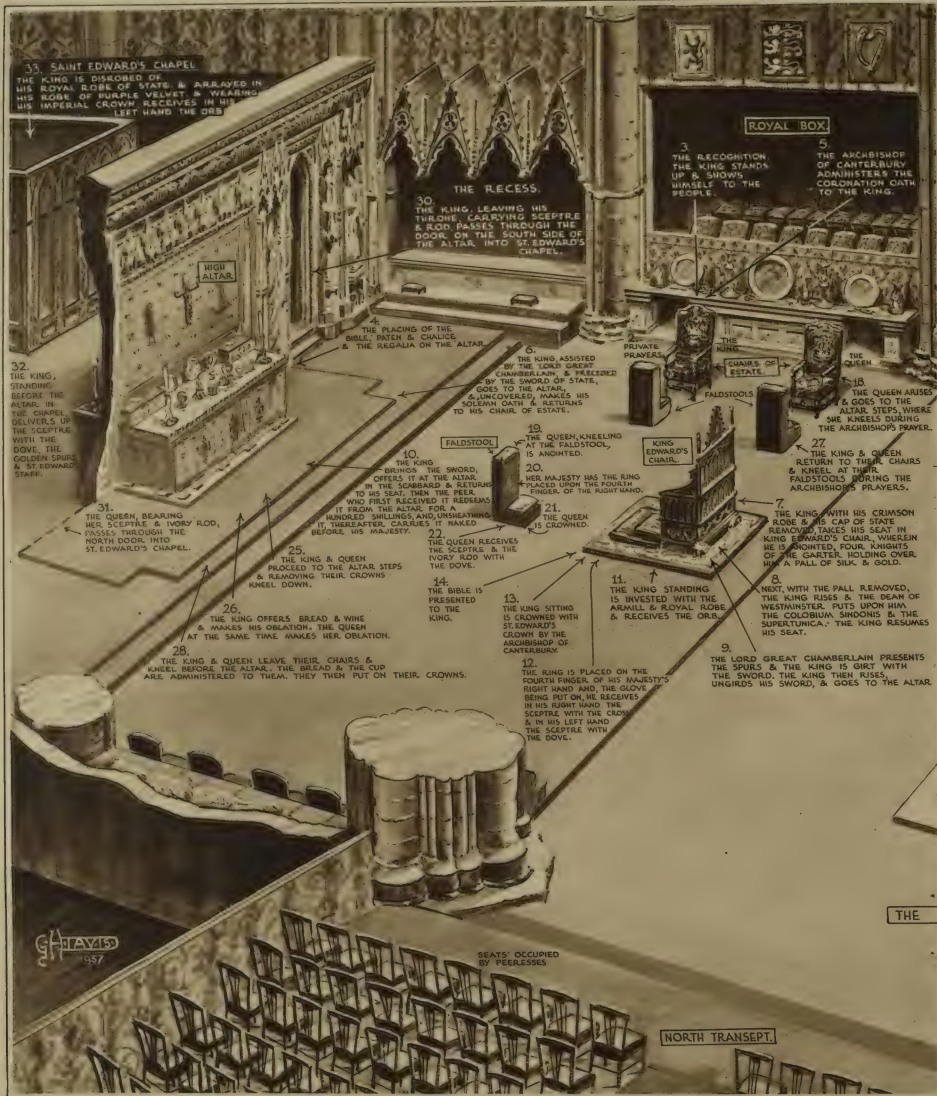
CORONATION MEDALS—DISTRIBUTED TO THE SPECTATORS AT THE CEREMONY OR MERELY COMMEMORATIVE.

The first English Coronation Medal is that of Edward VI. and commemorates his position as Supreme Head of the Church. The medal of James I. was intended for the "bezant," or "great piece of gold," which the King and Queen offered on the occasion of the Coronation. It is now only known from the obverse impression reproduced. From the time of James I.'s Coronation, medals are regular: some were issued for distribution during the service; others are merely commemorative. Most of those on this page are the latter. The medals of Charles I., by Nicholas Briot, record his return to London from the Scottish coronation at Edinburgh in 1633. On the reverse of each is a view of London as on the Great Seal. Charles II.'s medals are by Thomas Simon. The first

was for distribution in the Abbey, the second for presentation to royal servants; two, it is recorded, were struck in gold for the King's Master Cooks. From the reign of Charles II. onwards, official coronation medals become somewhat formal, as, for instance, the medal of James II., by George Bower. On the accession of William III. a large number of commemorative medals were struck in Holland. The first medal, by Jan Smeltzing, is satirical. On the reverse James II. flees from an orange-tree bearing the British Arms, and on the other side a priest bears off the young Prince Charlie. The legend "Ita Missa Est" is from the Mass. The other medal of William is by George Bower. Perseus represents William; Andromeda England. The medal of George IV. is by Bernardo Pistrucci.

THE "GEOGRAPHY" OF THE CORONATION RITUAL: A PICTORIAL

DRAWN BY OUR SPECIAL

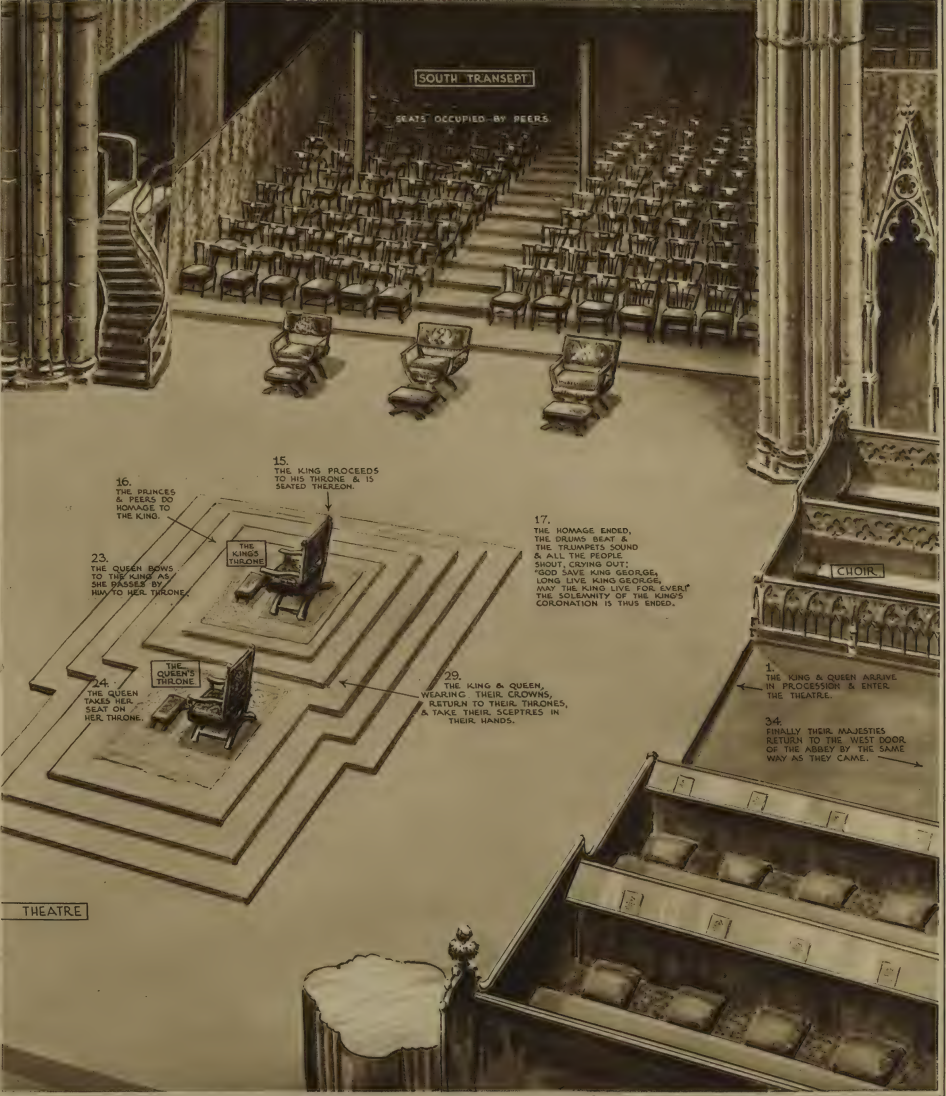


THE THEATRE OF THE CORONATION SERVICE IN WESTMINSTER ABBEY: A PANORAMIC VIEW TO SHOW THE POSITION AND MOVEMENTS OF THEIR MAJESTIES IN THE SEQUENCE OF CEREMONIES (AS INDICATED HERE BY NUMBERS).

For those unfamiliar with the setting in which the Coronation ceremony is to be performed, it may be difficult to visualise, from verbal descriptions only, the exact position of the principal participants at any given moment in the service, and their movements from one point to another as the ritual proceeds. This illustration has been designed to facilitate an understanding of the ceremonial from the standpoint of locality, and to enable our readers to follow its successive

"MAP" OF THE CEREMONY SHOWING ITS SUCCESSIVE STAGES.

ARTIST G. H. DAVIS.



AND MOVEMENTS OF THEIR MAJESTIES IN THE SEQUENCE OF CEREMONIES (AS INDICATED HERE BY NUMBERS).

position, in relation to the Altar on the east, of their Majesties' Chairs of Estate, in which they will first take their seats; of King Edward's Chair, in which the King will sit for his Coronation; of the faldstool (before the Altar), at which the Queen will kneel for her crowning; and of their Majesties' Thrones, which they will occupy after they have been crowned. The King's Throne, it may be noted, is raised to a slightly higher level than that of the Queen. The order

in which the various parts of the ceremony will occur is indicated by numbers, and the main details of each episode are explained in the adjacent lettering. Each note is placed on the drawing at the point where the ceremony it describes will take place. Thus we have sought to provide a key to the "geography" of the Coronation, to be studied in connection with the official order of service. In the drawing parts of the building have been diagrammatically cut away.

THE CORONATION SERVICE—ILLUSTRATED BY THE LAST TWO CEREMONIES.



KING GEORGE V ENTERS THE ABBEY

THIS is the fashion of the Crowning of his Majesty King George VI. and her Majesty Queen Elizabeth in the Abbey Church of St. Peter, Westminster, on May 12, 1937. The greatest of the people of the Realm meet their Sovereign and his Consort at the West Door of the Church. The Procession is formed and advances majestically up the body of the Church; and, as it moves towards the East, the organ plays and a psalm is chanted.

The Standards of the great Dominions beyond the Seas and the Standard of the Empire of India are carried in the Procession, as are those of Wales, Ireland, Scotland, England, the Union Standard, and the Royal Standard.

There is, in the Church, at the crossing of the transepts and the choir, a stage, or mount, set up, with steps on every side, leading up to two Thrones, one for his Majesty the King being the higher; the other, for her Majesty the Queen, somewhat lower. This stage the rubric calls the "Theatre." The Thrones thereon face the Altar. At this time they are void, and the stately Procession passes them by.

The Queen, preceded by the Chamberlain and the Lords who carry her Majesty's Regalia, passes to her Chair of Estate. By this she stands until the King is come

[Continued on left.]

to his Chair of Estate. Then their Majesties both kneel at the faldstools before the Chairs of Estate, and pass some moments in private prayer.

The members of the Procession and the great Officers of State move to their places, in preparation for the first part of the great Solemnity—to wit, THE RECOGNITION. In this the King is shown to the assembly, that the Archbishop of Canterbury may receive the Recognition of him by the people before whom he is crowned.

The Archbishop, the Lord Chancellor, the Lord Great Chamberlain, the Lord High Constable, and the Earl Marshal move to the East side of the Theatre. Before them goes Garter King of Arms. The Archbishop, facing the people, cries with a loud voice: "Sirs, I do here present unto you King George, your undoubted King: Wherefore all you who are come this day to do your homage and service, are you willing to do the same?" The rubric directs that the King, standing beside his chair, shall turn to the East. In this manner the King shows himself to the people. As the Archbishop moves to the South and to the West and to the North, and, again facing the people, repeats his solemn question, so also his Majesty the King turns to the South and to the

[Continued on right.]



THE RECOGNITION OF KING GEORGE V



KING EDWARD VII TAKING THE OATH

West and to the North to show himself. And each time the people signify their willingness by loud acclamations, crying, "God save King George!" And the trumpets sound.

Before the Solemnity proceeds further the Regalia are laid upon the Altar. Now is come the time for the administration of the Oath to the King. The Archbishop puts three questions to him. In reply, his Majesty promises to govern the peoples of Great Britain, Ireland, Canada, Australia, New Zealand, the Union of South Africa, and of his Empire of India according to their respective laws and customs; he promises to maintain Justice; and he promises to maintain the Protestant Reformed Religion in this Realm and preserve the Church of England. His Majesty kisses the Book and signs the Oath.

Then there follow the beginning of the Communion Service; and, after the Nicene Creed has been chanted, some preparations for THE ANOINTING OF THE KING. The Archbishop prays and lays his hand upon the Ampulla containing the Holy Oil. The choir sing a lovely and majestic anthem of Handel, "Zadok the Priest." The King rises, and the Lord Great Chamberlain disrobes his Majesty of his crimson robe, and his Majesty takes off his Cap of State.

[Continued opposite.]

THE CORONATION SERVICE—ILLUSTRATED BY THE LAST TWO CEREMONIES.

Continued.]

His Majesty now seats himself in King Edward's Chair, commonly known as the "Coronation Chair"; and four Knights of the Garter, summoned by Garter King of Arms, advance and hold a Pall of Cloth of Gold over his Majesty's head. The Dean of Westminster brings the Ampulla from the Altar, and, pouring a little of the Holy Oil into the Spoon, delivers it to the Archbishop. The Archbishop anoints the King. He makes the Sign of the Cross first on the crown of his Majesty's head, then on his breast, and then on the palms of his hands. And then the Dean of Westminster lays the Ampulla and the Spoon upon the Altar again; and the King kneels to receive the Blessing from the Archbishop.

His Majesty being thus sacred, the time is come for his SOLEMN INDUMENT WITH THE HOLY, SYMBOLICAL GARMENTS, AND THE ORNAMENTS OF HIS ROYAL OFFICE. First, he assumes the Colobium Sindonis, which is after the nature of an alb; and secondly, the Supertunica or dalmatic. These are emblems of the priestly character of kingship. THE GOLDEN SPURS are then brought from the Altar, and the Lord Great Chamberlain kneels and touches his Majesty's heels with them. These are knightly emblems.

(Continued on right.)

THE ANOINTING OF KING GEORGE V



THE CROWNING OF KING GEORGE V

The Lord who carries the Sword of State now receives, in lieu of it, another sword, with a scabbard of purple velvet. This sword the Archbishop takes and lays upon the Altar, praying that King George may not bear it in vain. Then they gird the sword upon his Majesty. After his Majesty has received the Archbishop's admonition, "With this sword do justice," he ungirds it and lays it on the Altar. A Peer redeems the sword with a hundred shillings, and, having redeemed it, draws it from its scabbard and carries it naked before his Majesty. The sword is a sign that his Majesty stands at the head of the armed might of this Realm.

Now they invest the King with the Armill, which is of the nature of a stole of cloth of gold. This is another priestly garment. They put upon the King the Robe Royal, or Imperial Mantle, which is buckled in front, as it were a cope. The four corners of this Mantle signify the four quarters of the globe, all subject to the sway of the Divine King.

Then the Orb is given into the King's hand. Upon the Orb is a cross and the Archbishop exhorts his Majesty, saying: "When you see this Orb, remember that the whole world is subject to the Power and Empire of Christ our Redeemer." The better to receive the Ring

(Continued on left.)

and the Sceptres, the King delivers the Orb to the Dean of Westminster. The Ring is placed upon the fourth finger of the King's right hand. It is a ring which signifies Faith. The Lord of the Manor of Workshop then hands the Glove to his Majesty.

Two sceptres are put into the King's hands. The Royal Sceptre, in his right hand, signifies his kingly power; and the Sceptre with the Dove is a Rod of Equity and Mercy. The King being thus indued with the manifold emblems of the Holiness and Majesty of his Office, and sitting in King Edward's ancient Chair, is ready to receive the Crown, the most excellent of his ornaments, making him very King and Ruler of this Realm.

Accordingly, THE ARCHBISHOP TAKES THE CROWN, which is St. Edward's Crown, and, after prayer, approaches his Majesty and reverently places the Crown upon his Majesty's head.

The people acclaim this supreme rite. With loud and repeated shouts they cry: "God save the King!"

The Peers and Kings of Arms put on their coronets. The State Trumpeters sound a fanfare. Upon a signal from the Abbey, the artillery at the Tower is discharged; but even before the huge voices of the cannon have died away in echoes, unseen messages carry the

(Continued overleaf.)

DOING HOMAGE TO KING EDWARD VII

THE CORONATION SERVICE—ILLUSTRATED BY THE LAST TWO CEREMONIES.

Continued.]

news across the oceans, across burning deserts, and over the frozen wastes, telling all the world that George VI. is crowned.

In Westminster Abbey the Archbishop's voice is heard in prayer for his Majesty: "God crown you with a Crown of Glory."

He presents the complete Bible to his Majesty, and pronounces over him the Benediction.

They then go to inthronize the new Monarch.

His Majesty leaves King Edward's Chair and ascends to his Throne in the Theatre, and is lifted up into it by the Bishops and other Peers, while about him stand the Lords bearing the Regalia and the great Officers of State.

They do FEALTY AND HOMAGE to their newly-sacred and crowned King, the Archbishop first. He kneels before the Throne, and all the other Bishops kneel in their places, saying with him: "I will be faithful and true." The Archbishop kisses the King's cheek. Then comes the Duke of Gloucester, the first of the Princes of the Royal Blood, and, taking off his coronet, kneels down before his Majesty and does his Fealty and Homage. The other Princes of the Blood Royal, kneeling in their places, pronounce the words of Homage after him.

[Continued on right.]



THE ANOINTING OF QUEEN MARY



THE CROWNING OF QUEEN MARY

In like manner the other Peers make their oath, the first of each order ascending to the Throne, touching the Crown on the King's head and kissing the King's cheek. Meanwhile, stately Anthems are sung.

As the Homage ends the drums beat, the trumpets sound, and people show their loyalty with a great shout, "God save the King! Long live King George! May the King live for ever!"

The Solemnity of the King's Coronation is thus ended; and now THEY CROWN HER MAJESTY THE QUEEN. Her Majesty rises and approaches the Altar, and kneels down at a faldstool set for that purpose between the steps and King Edward's Chair.

HER MAJESTY IS ANOINTED by the Archbishop, while four Peeresses hold over her head a canopy of cloth of gold. The Archbishop puts a ring on her finger. When he sets the Crown upon her head the Princesses and Peeresses all don their coronets. The Archbishop puts the Sceptres into her Majesty's hands, and her Majesty goes from the Altar supported by two Bishops and so up to the Theatre; and takes her seat upon the Throne.

Here follows the Communion. Their Majesties rise from their Thrones on the Theatre and go to the steps of the Altar. They put off their Crowns and kneel.

[Continued on left.]

THE KING MAKES OFFER OF BREAD AND WINE. The Archbishop receives them from his hands and places them on the Altar. Secondly, his Majesty makes his Oblation, which is a Pall, or Altar Cloth, and an ingot of gold of a pound weight.

Her Majesty, too, makes her Oblation.

Their Majesties advance to the steps of the Altar, and there receive the Bread from the Archbishop and the Cup from the Dean of Westminster.

When the Sacrament is ended, their Majesties go back to their Thrones, receiving again their Crowns and Sceptres.

Then the "Te Deum" is sung.

The Solemnity in the Abbey ends with the Recess. A Procession is formed and their Majesties pass by separate doors into St. Edward's Chapel.

The King is divested of the Mantle and sacred vestments, and puts on the Robe of Purple Velvet. In place of St. Edward's Crown he puts on the Imperial State Crown. In his right hand is set the Sceptre with the Cross, and in his left hand the Orb.

Her Majesty holds her Sceptre with the Cross in her right hand and the Ivory Rod with the Dove in her left. Thus the King and his Queen pass through the Choir, and proceed to the West Door of the Abbey, by the way they came.



KING EDWARD & QUEEN ALEXANDRA COMMUNICATING

ATTENDING THE KING IN THE ABBEY: GREAT OFFICERS OF STATE AND HIGH OFFICIALS.



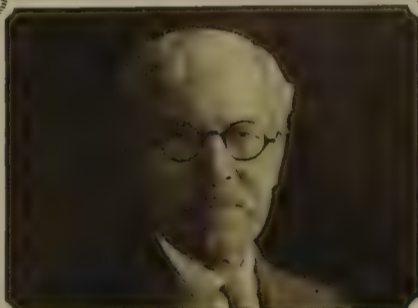
THE MARQUESS OF CREWE.
The Lord High Constable of England.



THE VISCOUNT HAILSHAM.
The Lord High Chancellor.



THE DUKE OF NORFOLK.
The Earl Marshal of England.



THE RIGHT HON. RAMSAY MACDONALD.
The Lord President of the Council.



ADMIRAL THE HON. SIR STANLEY
COLVILLE.
Vice-Admiral of the United Kingdom.



THE EARL OF ERROL.
The High Constable of Scotland.



SIR WILLIAM BIRDWOOD.
Gold Stick in Waiting.



THE EARL OF SHREWSBURY.
The Lord High Steward of Ireland.



MAJOR-GENERAL SIR GEORGE
YOUNGHUSBAND.
Keeper of the Jewel House.



THE DUKE OF BUCCLEUCH AND QUEENSBERRY.
The Lord Steward of the Household.



THE EARL OF CROMER.
The Lord Chamberlain of the Household.



THE EARL OF ANCASTER.
The Lord Great Chamberlain of England.



THE RIGHT HON. STANLEY BALDWIN.
The Prime Minister.



THE DUCHESS OF NORTHUMBERLAND.
The Mistress of the Robes.



THE RIGHT HON. SIR GEORGE
BROADBRIDGE.
The Lord Mayor of London.



CAPTAIN THE RIGHT HON.
EDWARD FITZROY.
Speaker of the House of Commons.



THE DUKE OF BEAUFORT.
Master of the Horse.



ADMIRAL SIR MONTAGUE
BROWNING.
Rear-Admiral of the United Kingdom.



LORD ELPHINSTONE.
Captain-General of the Royal Archer
Guard of Scotland.

CONCERNING some of the High Officials and Great Officers of State who will take part in the procession into the Abbey from the Annexe, the following notes are of interest. The Lord High Constable, who carries a staff and is attended by two pages, walks immediately in front of the bearer of the Orb. The office was hereditary until it was abolished by Henry VIII. in 1521, and it is now only revived for State occasions when the Lord High Constable attends the King and assists at the reception of the Regalia. The Duke of Buccleuch is the Duchess of Gloucester's brother and was appointed the Lord Steward of the Household in March. The Duke of

[Continued opposite.]

Norfolk, has been responsible for all the arrangements for the Coronation of the Abbey. The Earl of Ancaster is Joint Hereditary Lord Great Chamberlain with the Marquess of Cholmondeley, and each occupies the office in turn, changing with a new reign. The Marquess of Cholmondeley was appointed to act for the reign of King Edward VIII. It has been established by the Court of Claims that the Lord Mayor of London "has by usage a right, subject to his Majesty's pleasure, to attend the Abbey during the Coronation and bear the Crystal Mace." In the procession into the Abbey he comes behind the Kings of Arms.

THE KING'S CORONATION ROBES: SYMBOLS OF IMPERIAL AND PARLIAMENTARY RANK AND PRIESTLY VESTMENTS.

FROM THE PAINTINGS BY FORTUNIO MATANIA, R.I. [REPRODUCED IN FULL COLOUR IN "THE ILLUSTRATED LONDON NEWS" CORONATION RECORD NUMBER.]



Above: THE CRIMSON ROBE OF STATE; WITH THE CAP OF MAINTENANCE.

Left: THE GOLDEN IMPERIAL MANTLE; WITH ST. EDWARD'S CROWN.

Right: THE ROBE OF PURPLE VELVET; WITH THE IMPERIAL STATE CROWN.

On May 12, the King will drive to the Abbey wearing the Crimson Robe of State and the Cap of Maintenance. These indicate his Parliamentary rank; and his Majesty retains them for the first part of the service, when, standing by his Chair of Estate, he shows himself to the People at each of the four sides of the Theatre for the Recognition. Then he takes the Coronation Oath and the Communion Service begins. The Anointing follows, and for this the King is disrobed of the Crimson Robe of State by the Lord Great Chamberlain and takes off his Cap of Maintenance. He seats himself in

King Edward's Chair for this ceremony and, when it is concluded, the Dean of Westminster puts on him the Colobium Sindonis, a linen vestment which corresponds to the alb, and the Supertunica, or close pall of cloth of gold, which corresponds with the vestment worn by a Bishop beneath his chasuble, together with a girdle of the same material. The Spurs are then presented; and the Jewelled Sword of State is girded on the King, who then offers it at the Altar, where it is redeemed by the Peer who bore it. His Majesty is next invested with the Armill, which is fashioned like a stole; and with

the Golden Imperial Mantle by the Dean of Westminster. The clasps of the Mantle are fastened by the Lord Great Chamberlain. The Imperial Mantle is shaped like a cope and was made for the Coronation of Edward VII. It is embroidered with coloured emblems—red Tudor roses, shamrocks, thistles, and silver eagles. It is interesting to note, in view of the ecclesiastical nature of these vestments, that when the King tenders the oblation of Bread and Wine for the Communion he is performing a function which belongs to the office of sub-deacon. The King remains in these robes for the rest of

the ceremony, including his crowning, his investiture with the symbols of Sovereignty, and his Inthronization. After the Homage and the crowning of the Queen, their Majesties communicate at the Altar and then retire into St. Edward's Chapel, where the King is disrobed, is arrayed in the Robe of Purple Velvet, puts on the Imperial State Crown, and takes the Sceptre with the Cross in his right hand and the Orb in his left. Their Majesties then move out of the Abbey in procession and, entering the State Coach, begin their Royal Progress through the streets to Buckingham Palace.

N.B.—Colour Plate, "Their Majesties King George VI. and Queen Elizabeth," inserted here.

THE NAVY'S NOVEL PART IN THE CORONATION REJOICINGS:

SPECIALY DRAWN FOR "THE ILLUSTRATED



THE HOME FLEET COMES UP "LONDON RIVER" FOR CORONATION WEEK—AN ALMOST UNPRECEDENTED

Some thirty warships of the Home Fleet are lying in the Thames for Coronation Week. Arrangements were made for them to be berthed in various positions up and down the river from May 7 to May 13. Londoners and visitors are thus enabled to go on board and inspect the ships before they take part in the Coronation Naval Review at Spithead on May 20. The last occasion on which the Fleet was seen in the Thames was in 1935, when, as a prelude to the Silver

Jubilee Naval Review, twenty-two ships were moored in the river from May 15 to 22. The Fleet did not make a special ceremonial visit to the Thames at the Coronation of King George V., or, indeed, for any previous Coronation, as far as appears. Thus this visit is an entirely novel feature. The vessels are stationed the length of "London River" from the Tower down to Southend. The first to be met with on a voyage down the Thames are sloops and a destroyer leader

FIGHTING SHIPS OF THE HOME FLEET IN THE THAMES.

LONDON NEWS" BY C. E. TURNER.



FORM OF NAVAL PARTICIPATION IN CELEBRATIONS IN THE METROPOLIS: BATTLESHIPS LYING OFF SOUTHEND.

near Tower Bridge. Next come a cruiser and a destroyer off Greenwich, and another destroyer off Woolwich. Destroyers are berthed off Eith and Greenwich, and a group of vessels, including cruisers, off Gravesend. There are destroyers and submarines lying in Tilbury Docks. Finally, passing the destroyers off Southend Pier, the battleships are met with between that point and the Nore Light vessel. In addition to the British warships there are numerous liners

and passenger-vessels berthed down the Thames; while private yachts and other vessels are accommodated at moorings opposite the Houses of Parliament. Practically all the warships, from destroyers and sloops down to 30,000-ton battleships, are open to inspection by the public, without charge. The warships off Southend are contributing to the Coronation celebrations with their illuminations; and, in addition, giving a series of brilliant searchlight displays.

WHERE SIGHTSEERS FROM THE WORLD OVER WILL ASSEMBLE:
DRAWN BY OUR SPECIAL



This diagrammatic map illustrates the routes which will be followed by their Majesties when they drive to Westminster Abbey in the State Coach for their Coronation on May 12 and when they make their progress back to the Palace after the ceremony. On the return journey from the Abbey the procession will be nearly two miles long and will take forty minutes to pass a given point. Bands will be stationed along the route and others, including a Canadian Service

band, will be in the procession. Detachments from the Royal Navy and the Naval Reserves, from all corps and units of the Regular and Territorial Armies, and from the Royal Air Force and the Auxiliary Air Force, and representatives of the Indian Army and Navy, contingents from the Dominions, and a contingent representing the permanent and volunteer defence forces in the Colonial Empire will take part. Guards of Honour from the three Services will be stationed at

THE PROCESSIONAL ROUTE FOR THE CORONATION PROGRESS.
ARTIST G. H. DAVIS.



PALACE: THE ROUTE TO THE ABBEY MARKED IN BLACK, THAT FROM THE ABBEY IN WHITE.
Buckingham Palace and at the West Door of the Abbey. The troops will be assembled in Kensington Gardens and will march to Constitution Hill, where they will form up in readiness for the start of the royal procession to the Abbey. The State Coach will be near the end, and the head of the column will extend into Trafalgar Square before it moves off. On the return journey it will be augmented by carriages containing notabilities who were in the Abbey. These will include the Dominion Premiers. At Hyde Park Corner the crowds will see the troops when they march to Constitution Hill and the procession on the return route. Spectators at the Victoria Memorial will see the troops arriving, the procession to the Abbey, and the return. On the return journey the King and Queen will wear their Crowns and the King will hold the Sceptre with the Cross and the Orb, while the Queen will hold her Sceptre and Ivory Rod.

REPRESENTING THE MILITARY MIGHT OF THE EMPIRE AT THE CORONATION: TYPES OF THE OVERSEAS DETACHMENTS.



One of the most colourful features of the Coronation procession back to Buckingham Palace, and one which marks the Imperial character of the ceremony most fully, will be the contingents from the Dominions, the Colonies, and India. As set out in the official programme published in aid of King George's Jubilee Trust, military representatives from Africa, Asia, South America and the West Indies, the Pacific, Ceylon, Malta and Mauritius will march in front of the King and Emperor. Immediately behind the Officer leading the Procession will come the Colonial Contingent; then the Burmese Contingent, followed by the Dominions Contingents. Next will be the United Kingdom and Indian Empire representative detachments of the Royal Air Force and the Indian Contingent, and, behind them, detachments

(Continued opposite.)

1. THE 1ST REGIMENT.
2. THE 2ND REGIMENT.
3. A RAJPUT REGIMENT.
4. FRONTIER FORCE REGIMENT.
5. THE BUKHA INFANTRY (WEST).
6. SIKH VOLUNTEER FORCE (OFFICERS).
7. MALAY REGIMENT (SARONG WALKING-OUT DRESS).
8. GRENADA VOLUNTEER CORPS.
9. HONG KONG VOLUNTEER DEFENCE FORCE.
10. BRITISH GUYANA MILITIA.
11. PORTSMOUTH HONOURABLE DEFENCE FORCE.
12. CAYMAN ISLANDS (FORCE).
13. A CAYMAN REGIMENT.
14. ROYAL WEST AFRICAN FRONTIER FORCE (PRIVATE IN FIELD DRESS).
15. JORDAN MOUNTAIN ARTILLERY.
16. LUBANA RIFLES.
17. JORDAN SADDLES AND MINERS.



19. THE SCINDH HOBSE.
20. THE SCINDH HOBSE.
21. A PUNJAB REGIMENT.
22. NEW ZEALAND (MILITARY CONTINGENT).
23. MALAY REGIMENT.
24. AUSTRALIA (MILITARY CONTINGENT).
25. AUSTRALIA (R.A.F.). (COST).
26. SOUTH AFRICA (MILITARY CONTINGENT).
27. SOUTH AFRICA (NAVAL CONTINGENT).
28. A RHODESIAN REGIMENT.
29. CANADIAN O.T.C. (WINTER DRESS).
30. ROYAL CANADIAN MOUNTED POLICE.
31. THE KING'S AFRICAN INFANTRY.
32. ROYAL WEST AFRICAN FRONTIER FORCE (SERGEANT-MAJOR IN FIELD DRESS).
33. TRANS-JORDAN FRONTIER FORCE.

(Continued.)

of Officers Training Corps and The King's Own Malta Regiment, Bermuda Militia, Royal Jersey Militia and the Royal Guernsey Militia. The Prime Minister of Northern Ireland will be escorted by Royal Ulster Constabulary; the Prime Minister of Southern Rhodesia will have a Southern Rhodesian Mounted Escort; Sir Muhammad Zafrullah Khan (India) and Dr. Ba Maw (Burma) will be escorted by Indian Cavalry; the Prime Ministers of South Africa, New Zealand, and Australia will each have a national mounted escort and the Prime Minister of Canada will be escorted by a detachment of the Royal Canadian Mounted Police. Representative types of some of the Overseas regiments taking part in this glittering pageant of the military might of the Empire are illustrated here.—[DRAWN BY C. E. TURNER.]

THE QUEEN'S CORONATION DRESS—WORN WITH THE CORONATION ROBE.



HER MAJESTY'S DRESS FOR THE CORONATION CEREMONY IN WESTMINSTER ABBEY: AN IVORY-TINTED SATIN GOWN EMBROIDERED WITH EMBLEMS OF THE BRITISH ISLES AND THE EMPIRE.

The Queen's Coronation Robe (or Train) of purple velvet, with gold embroidery depicting floral emblems of the British Isles and the Empire, is worn over a dress of ivory-tinted satin in "Princess" shape, with a full train. This dress is richly embroidered in gold, with gold beads, sequins and diamanté, in a design repeating

the floral emblems of the British Isles and the Empire used on the velvet robe and including the English oak leaf and acorn. All the material used in the dress (which was designed and made by Handley-Seymour, Ltd.) is English, even to the silk, which was obtained from English cocoons.

THE DRESS SKETCHED BY IRENE SEGALLA.



THE QUEEN'S CORONATION ROBE: THE MAGNIFICENT TRAIN OF PURPLE VELVET, WITH GOLD EMBROIDERY REPRESENTING FLORAL EMBLEMS OF THE EMPIRE.

At the Coronation her Majesty Queen Elizabeth will wear a train (officially known as the Robe) of purple velvet, six yards long, lined throughout with ermine and bordered all round with a five-inch band of the same fur. The velvet is heavily embroidered in gold thread, with a design by Miss Fuller, of the Royal School of Needlework, carried out under the supervision of Lady Smith-Dorrien, Principal of

the School. The design embodies the floral emblems of the Empire, including the Tudor rose, the thistle, and the shamrock. The Dominion emblems, for which correct sketches were provided by the respective High Commissioners, comprise the Canadian maple-leaf, Australian wattle, New Zealand fern-leaf, South African protea, and Indian lotus. In the centre, under the Crown, is a large double "E."

FROM THE PAINTING BY C. E. TURNER.



THE SCENE OF THE GREAT SOLEMNITY OF THE CORONATION: WESTMINSTER ABBEY, AND THE POSITIONS OCCUPIED BY THEIR MAJESTIES

In this diagrammatic drawing of Westminster Abbey, the northern walls have been removed to permit the arrangements for the Coronation to be seen. On the extreme right is the temporary Annexe, built outside the West Door of the Abbey, where the processions will be marshalled and from which their Majesties will pass for their Crowning. The King and Queen, with the Regalia borne before them, will move in procession up the Nave and through the Choir and,

passing the Thrones on the Theatre, proceed to their Chairs of Estate in front of the Royal Box. The Theatre is placed at the junction of the Choir, Sanctuary, and Transepts; and the Archbishop of Canterbury presents the King to the people from his four sides in turn. After this ceremony—"The Recognition"—the Archbishop administers the Oath to the King, who then leaves his Chair and, kneeling in front of the Altar, says: "The things which I have here

DRAWN BY OUR SPECIAL



WITH THE NORTHERN WALLS REMOVED TO SHOW THE INTERIOR SEATING ARRANGEMENTS AT DIFFERENT STAGES OF THE SACRED CEREMONY.

before promised, I will perform, and keep." Then follows the Anointing. The King sits in King Edward's Chair, which is placed in front of the Altar, and is anointed on the head, the breast, and the palms of both hands. He is then invested with the emblems of sovereignty and Crowned. Next his Majesty is conducted to the Theatre, is enthroned, and receives the Homage. The Queen now leaves her Chair of Estate and, kneeling at a faldstool, is Anointed and

Crowned. Her Majesty then occupies her Throne on the Theatre. Then the King and Queen go to the Altar once more, to receive Communion, finally retiring to their "Traverses" in St. Edward's Chapel (to the east of the Sanctuary). Here the King is disrobed of his Royal Robe of State and puts on his Robe of purple velvet and replaces St. Edward's Crown with the Imperial Crown. Their Majesties then pass in procession out of the Abbey.

ARTIST, G. H. DAVIS.



Throughout the Empire
DUNLOP
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sustain and enhance the national reputation for sterling worth, bulldog endurance and unqualified dependability. Outpacing all competitors, they typify the highest achievement of British workmanship and inventive skill. In Dominions and Colonies, throughout every Imperial territory, they leave their mark on every road. They are as British as the Flag.

CORONATION ACCESSORIES—INCLUDING SCOTLAND'S STORIED REGALIA.



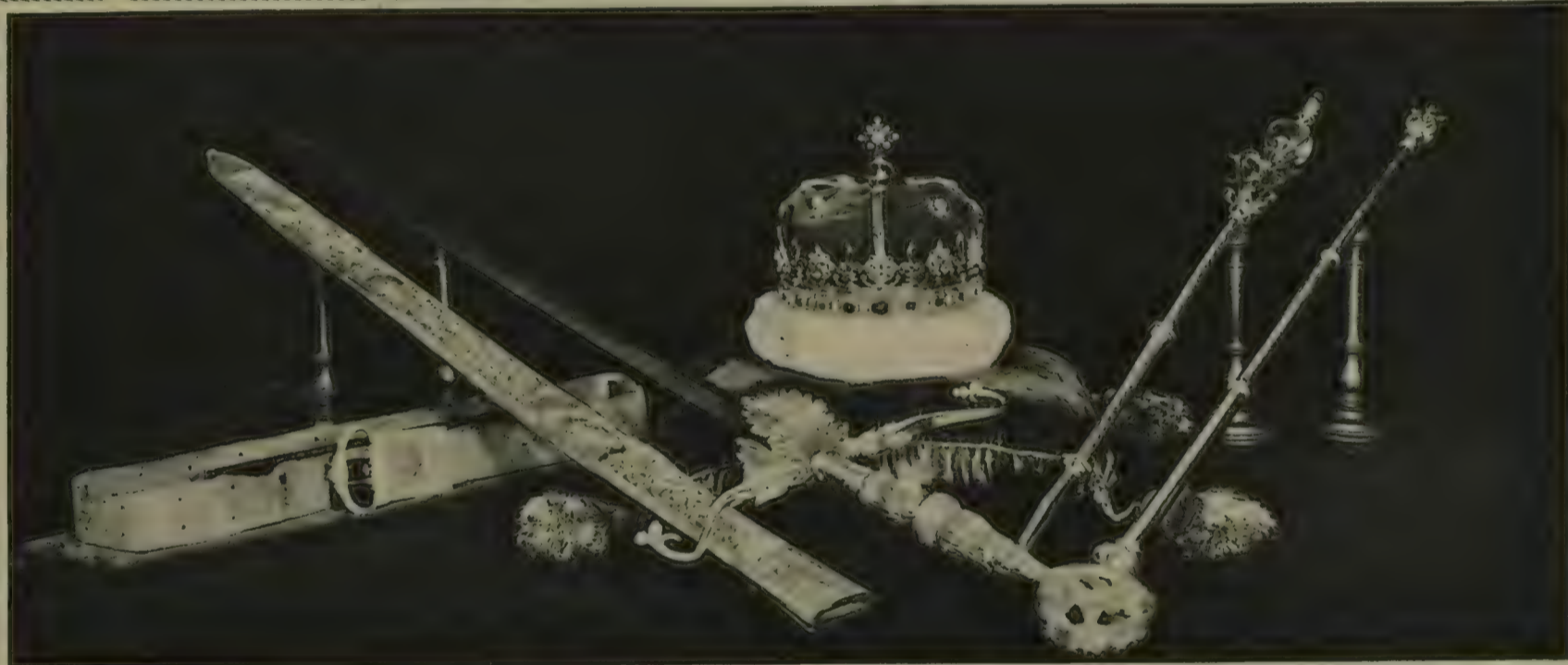
THE CORONATION RINGS WORN BY VARIOUS BRITISH SOVEREIGNS AND QUEENS CONSORT: EMBLEMS WHICH ARE PLACED ON THE FOURTH FINGER OF THE RIGHT HAND DURING THE CEREMONY.

On the left is the Coronation ring worn by Queen Adelaide, Queen Alexandra, and Queen Mary. The centre ring was worn by William IV., Edward VII., and George V.; that on the right by Queen Victoria. The Archbishop places the ring on the fourth finger of the Sovereign's right hand after delivery of the Orb, and of the Queen's after her Anointing.

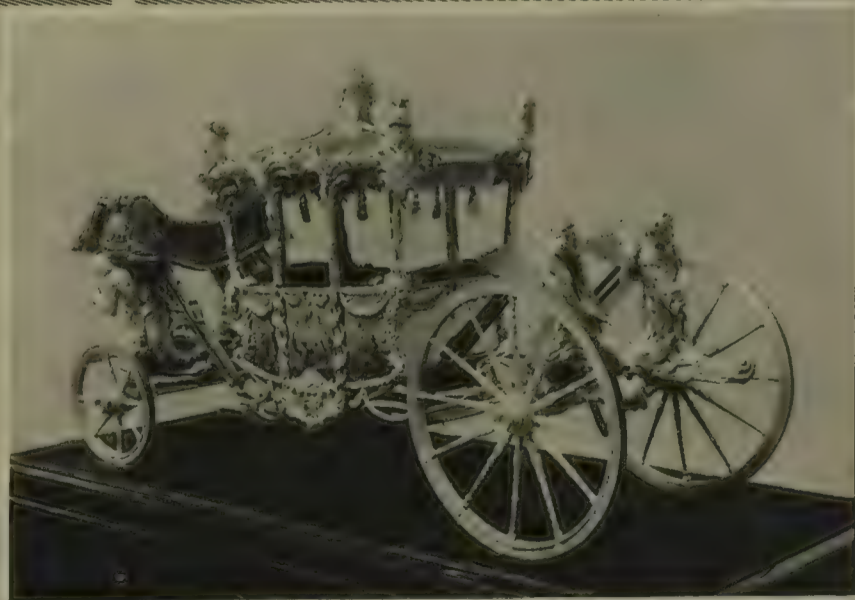
Left and right:

THE QUEEN'S CORONATION FAN MADE OF WHITE OSTRICH FEATHERS: A GIFT FROM THE WORSHIPFUL COMPANY OF FAN MAKERS—SHOWN CLOSED (ON THE LEFT) AND OPEN (RIGHT).

The fan made for presentation to the Queen by the Worshipful Company of Fan Makers is composed of prime white ostrich feathers from South Africa, mounted on the finest West Indian lemon tortoise-shell sticks. On the front stick is her Majesty's royal crown and cypher, and on the back stick the Company's crest, all in fine gold. The loop is of gold, and the pin rivet is mounted with a diamond at each end. The materials and workmanship are British throughout.



THE SCOTTISH REGALIA, SAVED FROM CROMWELL AND PRESERVED IN EDINBURGH CASTLE: (L. TO R.) THE BELT OF THE SWORD OF STATE; THE SWORD; THE CROWN OF ROBERT THE BRUCE; THE SCEPTRE; THE LORD HIGH TREASURER'S MACE.



THE MODEL FROM WHICH WAS BUILT GEORGE III.'S STATE COACH TO BE USED AT THE CORONATION: A WORK BY THE ORIGINAL CARVER AND PAINTER.

This model of the State Coach built for George III. in 1762 belongs to the Coach and Coach Harness Makers Company. Its carvings and painted panels, respectively, are by Joseph Wilton and Cipriani, who decorated the original. The carver's son, Col. Wilton, gave it to a Bath coachbuilder in 1817. It shows the box-seat removed by Edward VII. and a large back window, replaced, in the present State Coach, by a panel bearing the Royal Arms.



LAST USED AT CHARLES II.'S SCOTTISH CORONATION IN 1651: THE CROWN OF ROBERT THE BRUCE, WHICH RECEIVED ITS PRESENT FORM IN 1536.

The Scottish Regalia were in Dunottar Castle when besieged by Cromwell's Roundheads, but were concealed until the Restoration. After the Union (1707) they were kept at Edinburgh Castle. In 1818, a Commission, including Scott, found them intact. The Crown may contain parts worn by Malcolm Canmore (1057), Robert the Bruce (1308), and David II. (1329). Charles I. and II. were crowned with it in Scotland.



MADE FOR QUEEN VICTORIA IN 1838: THE IMPERIAL STATE CROWN; SUBSEQUENTLY WORN BY OUR SOVEREIGNS DURING THE RECESS AND AT STATE FUNCTIONS.

Queen Victoria, great-grandmother of King George VI., was born on May 24, 1819, and succeeded to the Throne on June 20, 1837. She was crowned in Westminster Abbey on June 28, 1838.

Thursday, 28th June!—I was awake at four o'clock by the guns in the Park, and could not get much sleep afterwards on account of the noise of the people, bands, &c., &c. Got up at 7 feeling strong and well; the Park presented a curious spectacle; crowds of people up to Constitution Hill, soldiers, bands, &c. I dressed, having taken a little breakfast before I dressed, and a little after. At ½ p. 9 I went into the next room dressed exactly in my House of Lords costume; and met Uncle Ernest, Charles and Feodore (who had come a few minutes before into my dressing-room), Lady Lansdowne, Lady Normanby, the Duchess of Sutherland, and Lady Barham, all in their robes. At 10 I got into the State Coach with the Duchess of Sutherland and Lord Albemarle, and we began our Progress. It was a fine day, and the crowds of people exceeded what I have ever seen; many as there were the day I went to the City, it was nothing—nothing to the multitudes, the millions of my loyal subjects who were assembled in every spot to witness the Procession. Their good-humour and excessive loyalty was beyond everything, and I really cannot say how proud I feel to be the Queen of such a Nation. I was alarmed at times for fear that the people would be crushed and squeezed on account of the tremendous rush and pressure. I reached the Abbey amid deafening cheers at a little after ½ p. 11; I first went into a robing-room quite close to the entrance, where I found my eight Train-bearers: Lady Caroline Lennox, Lady Adelaide Paget, Lady Mary Talbot, Lady Fanny Cowper, Lady Wilhelmina Stanhope, Lady Anne Fitzwilliam, Lady Mary Grimston, and Lady Louisa

WHAT IT FEELS LIKE TO BE CROWNED:

QUEEN VICTORIA'S DESCRIPTION OF HER CORONATION DAY: NOTES FROM HER MAJESTY'S JOURNAL.

An Extract from "The Girlhood of Queen Victoria," 1832-1840. Vol. I., Published by Courtesy of Messrs. John Murray, 50, Albemarle St., London, W.1.

Jenkinson,—all dressed alike and beautifully, in white satin and silver tissue, with wreaths of silver corn-ears in front, and a small one of pink roses round the plait behind, and pink roses in the trimming of the dresses. After putting on my Mantle, and the young ladies having properly got hold of it, and Lord Conyngham holding the end of it, I left the robing-room and the Procession began. The sight was splendid; the bank of Peeresses quite beautiful, all in their robes, and the Peers on the other side. My

young Train-bearers were always near me, and helped me whenever I wanted anything. The Bishop of Durham¹ stood on one side near me. At the beginning of the Anthem where I've made a mark, I retired to St. Edward's Chapel, a small dark place immediately behind the Altar, with my Ladies and Train-bearers; took off my crimson robe and kirtle and put on the Super-tunica of Cloth of Gold, also in the shape of a kirtle, which was put over a singular sort of little gown of linen trimmed with lace; I also took off my circlet of diamonds, and then proceeded bare-headed into the Abbey; I was then seated upon St. Edward's chair where the Dalmatic robe was clasped round

me by the Lord Great Chamberlain. Then followed all the various things; and last (of those things) the Crown being placed on my head;—which was, I must own, a most beautiful impressive



QUEEN VICTORIA CROWNED AND WEARING THE IMPERIAL MANTLE: A LIFE STUDY BY SIR WILLIAM NEWTON.

From the Original in an Exhibition Illustrating the History of the Coronations in England at the British Museum.

moment; all the Peers and Peeresses put on their Coronets at the same instant. My excellent Lord Melbourne, who stood very close to me throughout the whole ceremony, was completely overcome at this moment, and very much affected; he gave me such a kind, and I may say fatherly look. The shouts, which were very great, the drums, the trumpets, the firing of the guns, all at the same instant, rendered the spectacle most imposing. The Enthronization and the Homage of, 1st all the Bishops, then my Uncles, and lastly of all the Peers, in their respective order, was very fine. The Duke of Norfolk (holding for me the Sceptre with a Cross) with Lord Melbourne, stood close to me on my right, and the Duke of Richmond with the other Sceptre on my left. All my Train-bearers standing behind the Throne. Poor old Lord Rolle, who is 82 and dreadfully infirm, in attempting to ascend the steps, fell and rolled quite down, but was not the least hurt; when he attempted to reascend them I got up and advanced to the end of the steps, in order to prevent another fall. When Lord Melbourne's turn to do Homage came, there was loud cheering; they also cheered Lord Grey and the Duke of Wellington; it's a pretty ceremony; they first all touch the Crown, and then kiss my hand. When my good Lord Melbourne knelt down and kissed my hand, he pressed my hand and I grasped his with all my heart, at which he looked up with his eyes filled with tears and seemed much touched, as he was, I observed, throughout the whole ceremony. After the Homage was concluded I left the Throne, took off my Crown and received the Sacrament; I then put on my Crown again, and re-ascended the Throne, leaning on Lord Melbourne's arm; at the commencement of the Anthem I descended from the Throne, and went into St. Edward's Chapel with my Ladies, Train-bearers, and Lord Willoughby, where



WEARING THE IMPERIAL STATE CROWN AND HOLDING THE SCEPTRE WITH THE CROSS: QUEEN VICTORIA ON HER CORONATION DAY.

¹ Edward Maltby (1770-1859), Bishop of Durham, to which he had been recently translated from Chichester.

I took off the Dalmatic robe, Supertunica, and put on the Purple Velvet Kirtle and Mantle, and proceeded again to the Throne, which I ascended leaning on Lord Melbourne's hand. There was another present at this ceremony, in the box immediately above the Royal Box, and who witnessed all; it

Altar was covered with sandwiches, bottles of wine, &c. The Archbishop came in and *ought* to have delivered the Orb to me, but I had already got it. There we waited for some minutes; Lord Melbourne took a glass of wine, for he seemed completely tired; the Procession being formed, I replaced my Crown

(which I had taken off for a few minutes), took the Orb in my left hand and the Sceptre in my right, and thus *loaded* proceeded through the Abbey, which resounded with cheers, to the first Robing-room, where I found the Duchess of Gloucester, Mamma, and the Duchess of Cambridge with their ladies. And here we waited for at least an hour, with all my ladies and Train-bearers; the Princesses went away about half an hour before I did; the Archbishop had put the ring on the wrong finger, and the consequence was that I had the greatest difficulty to take it off again, —which I at last did with great pain. Lady Fanny, Lady Wilhelmina, and Lady Mary Grimston looked quite beautiful. At about $\frac{1}{2}$ p. 4 I re-entered my carriage, the Crown on my head and Sceptre and Orb in my hand, and we proceeded

At 8 we dined. Besides we 13, Lord Melbourne and Lord Surrey³ dined here. Lord Melbourne came up to me and said, "I must congratulate you on this most brilliant day," and that all had gone off so well. He said he was not tired, and was in high spirits. I sat between Uncle Ernest and Lord



"EXACTLY IN MY HOUSE OF LORDS COSTUME": QUEEN VICTORIA AS SHE WAS DRESSED WHEN SHE ENTERED WESTMINSTER ABBEY FOR HER CORONATION.

was Lehzen, whose eyes I caught when on the Throne, and we exchanged smiles. She and Späth, Lady John Russell and Mr. Murray saw me leave the Palace, arrive at the Abbey, leave the Abbey and again return to the Palace!! I then again descended from the Throne, and repaired with all the Peers bearing the Regalia, my Ladies and Train-bearers, to St. Edward's Chapel, as it is called; but which, as Lord Melbourne said, was more *unlike* a Chapel than anything he had ever seen; for, what was *called* an

the same way as we came—the crowds if possible having increased. The enthusiasm, affection and loyalty was really touching, and I shall ever remember this day as the *proudest* of my life. I came home at a little after 6,—really *not* feeling tired.²

² The Ceremonial as described by the Queen does not compare favourably with those of King Edward or King George, when hardly a mistake was made by any of those officiating. The ritual at the Coronation of King Edward was especially difficult, owing to the age and infirmities of Archbishop Temple.



LAYING HER RIGHT HAND UPON THE HOLY GOSPEL IN THE GREAT BIBLE: QUEEN VICTORIA TAKING HER CORONATION OATH AT THE ALTAR.

Melbourne, and Lord Melbourne between me and Feodore, whom he had led in. My kind Lord Melbourne was much affected in speaking of the whole ceremony. He asked kindly if I was tired; said the Sword he carried (the 1st, the Sword of State) was excessively heavy. I said that the Crown hurt me

³ Lord Surrey was son and heir of the Earl Marshal, the twelfth Duke of Norfolk, whom he succeeded in 1842. He married Charlotte Sophia, daughter of the first Duke of Sutherland.



RECEIVING THE BREAD, ADMINISTERED BY THE ARCHBISHOP OF CANTERBURY, AND THE CUP, ADMINISTERED BY THE DEAN OF WESTMINSTER: THE YOUNG QUEEN TAKING THE SACRAMENT AT HER CORONATION.

a good deal. He was much amused at Uncle Ernest's being astonished at our still having the Litany⁴; we agreed that the whole thing was a very fine sight. He thought the robes,⁵ and particularly the Dalmatic, "looked remarkably well." "And you did it all so well; excellent!" said he with the tears in his eyes. He said he thought I looked rather pale, and "moved by all the people" when I arrived; "and that's natural." The Archbishop's and Dean's Copes (which were remarkably handsome) were from James the 1st's time; the very same that were worn at his Coronation, Lord Melbourne told me. Spoke of the Duc de Nemours⁶ being like his father in face; of the young ladies' (Train-bearers') dresses which he thought beautiful; and he said he thought the Duchess of Richmond (who had ordered the make of the dresses, and had been much condemned by some of the young ladies for it) quite right. She said to him, "One thing I was determined about; that I would have no discussion with their Mammams about it." Spoke of Talleyrand and Soult having been much struck by the ceremony of the Coronation; of the English being far too generous *not* to be kind to Soult. Lord Melbourne went home the night before, and slept very deeply till he was woke at 6 in the morning. I said I did not sleep well. Spoke of the Illuminations and Uncle Ernest's wish to see them.

After dinner, before we sat down, we—that is, Charles, Lord Melbourne and I—spoke of the numbers of Peers at the Coronation, which Lord Melbourne said was unprecedented. I observed that there were very few Viscounts; he said, "There are very few Viscounts"; that they were an odd sort of title, and not really English; that they came from Vice-Comités; that Dukes and Barons were the only *real* English titles; that Marquises were likewise not

the Illuminations. I said to Lord Melbourne when I first sat down, I felt a little tired on my feet; "You must be very tired," he said. Spoke of the weight of the robes, &c.; the Coronets; and he turned round to me, and said so kindly, "And you did it beautifully,—every part of it, with so much taste; it's a thing that you can't give a person advice upon; it must be left to a person." To hear this, from this kind impartial friend, gave me great and real pleasure. Mamma and Feodore came back just after he said this. Spoke of these Bishops' Copes, about which he was very funny; of the Pages, who were such a nice set of boys and who were so handy, Lord Melbourne said, that they kept them near them the whole time. Little Lord Stafford⁹ and Slane (Lord Mountcharles)¹⁰ were Pages to their fathers and looked lovely; Lord Paget¹¹ was Lord Melbourne's Page and remarkably handy, he said. Spoke again

⁹ Eldest son of the Duke of Sutherland, and nine years old. He succeeded his father as third Duke in 1861.

¹⁰ Eldest son of Lord Conyngham, and thirteen years old. Succeeded as third Marquess in 1876, and died in 1882.

¹¹ Eldest son of Lord Uxbridge, seventeen years old. Died in 1880.



"I SAW THE RAY OF SUNLIGHT SHINE UPON OUR GRACIOUS SOVEREIGN AS SHE KNELT"—RECORDED BY A SPECTATOR: A GEORGE BAXTER ENGRAVING OF QUEEN VICTORIA RECEIVING THE SACRAMENT.

of the young ladies' dress about which he was very amusing; he waited for his carriage with Lady Mary Talbot and Lady Wilhelmina; he thinks Lady Fanny does not make as much show as other girls, which I would not allow. He set off for the Abbey from his house at $\frac{1}{2}$ p. 8, and was there long before anybody else; he only got home at $\frac{1}{2}$ p. 6, and had to go round by Kensington. He said there was a large breakfast in the Jerusalem Chamber, where they met *before* all began; he said laughing that whenever the clergy or a Dean and Chapter had anything to do with anything, there's sure to be plenty to eat. Spoke of my intending to go to bed; he said, "You may depend upon it, you are more tired than you think you are." I said I had slept badly the night before; he said that was my mind, and that nothing kept people more awake than any consciousness of a great event going to take place and being agitated. He was not sure if he was not going to the Duke of Wellington's.

Stayed in the drawing-room till 20 m. p. 11, but remained till 12 o'clock on Mamma's balcony looking at the fireworks in Green Park, which were quite beautiful.



"THE TRUMPETS SHALL SOUND AND, BY A SIGNAL GIVEN, THE GREAT GUNS AT THE TOWER SHALL BE SHOT OFF": QUEEN VICTORIA SEATED IN KING EDWARD'S CHAIR, CROWNED AND INVESTED WITH THE EMBLEMS OF SOVEREIGNTY.

English; and that they made people Marquises when they did not wish to make them Dukes. Spoke of Lord Audley who came as the 1st Baron, and who Lord Melbourne said was of a very old family; his ancestor was a Sir Something Audley⁸ in the time of the Black Prince, who with Chandos gained the Battle of Poitiers. I then sat on the sofa for a little while with Lady Barham and then with Charles; Lord Melbourne sitting near me the whole evening. Mamma and Feodore remained to see the Illuminations, and only came in later, and Mamma went away before I did. Uncle Ernest drove out to see

⁴ The Litany was omitted at the Coronation of King Edward VII., and reintroduced at the Coronation of King George V.

⁵ The robe is exhibited in the London Museum at Kensington Palace.

⁶ Second son of Louis Philippe. He was offered two thrones, Belgium in 1831 and Greece in 1832, but declined both.

⁷ This has been remedied by the recent custom of giving a Viscountcy to any Secretary of State who is raised to the Peerage.

⁸ Nicholas, third Baron Audley by writ and tenth by tenure, fought in the wars with France 1359 and 1372. His sister Joan married Sir John Tuchet, killed at Rochelle, 1371, and her grandson succeeded to the title. On the death, in 1872, of the twenty-first Baron (son of George Edward Thicknesse Touchet, twentieth Baron, whom the Queen and Lord Melbourne were discussing), the barony fell into abeyance between his daughters.



"AND LAST THE CROWN BEING PLACED ON MY HEAD—WHICH WAS, I MUST OWN, A MOST BEAUTIFUL IMPRESSIVE MOMENT: ALL THE PEERS AND PEERESSES PUT ON THEIR CORONETS AT THE SAME INSTANT": THE GREATEST MOMENT OF THE CEREMONY DESCRIBED BY THE YOUNG QUEEN.

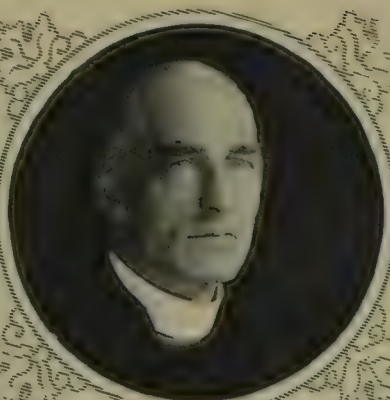
THE MINISTERS OF THE KING'S SACRING:



TO SUPPORT THE KING DURING
THE CORONATION: THE BISHOP OF
DURHAM.



TO SUPPORT THE QUEEN DURING
THE CORONATION: THE BISHOP OF
ST. ALBANS.



TO SUPPORT THE QUEEN DURING
THE CORONATION: THE BISHOP OF
BLACKBURN.



TO SUPPORT THE KING DURING
THE CORONATION: THE BISHOP OF
BATH AND WELLS.



TO SUPPORT THE ARCHBISHOP OF CANTERBURY
AND TO READ THE GOSPEL: THE ARCHBISHOP OF
YORK—IN CORONATION VESTMENTS.



THE HEAD OF THE CHURCH OF ENGLAND, WHO WILL
CROWN THE KING: THE ARCHBISHOP OF CANTERBURY—
IN CORONATION VESTMENTS.



THE DEAN OF WESTMINSTER, WHO ASSISTS THE
ARCHBISHOP: DR. FOXLEY NORRIS—IN CORONATION
VESTMENTS.



BEARER OF THE BIBLE AT THE CORONATION:
THE BISHOP OF NORWICH.



BEARER OF THE CHALICE AT THE CORONATION:
THE BISHOP OF WINCHESTER.



BEARER OF THE PATEN AT THE CORONATION:
THE BISHOP OF LONDON.

The Church dignitaries here seen take leading parts in the Coronation Service. The Bishop of Durham, Dr. Hensley Henson, walks on his Majesty's right and the Bishop of Bath and Wells, Dr. St. J. B. Wynne Wilson, on his left. Dr. Furse, the Bishop of St. Albans, speaking of her Majesty's choice of him as one of her Episcopal attendants, said: "It is a kindly remembrance of her English home in Hertfordshire at St. Paul's Walden." An Archbishop of Canterbury has crowned most of the English Kings in history, though William the Conqueror was crowned by the Archbishop of York. At the Coronation of King Edward VII. the

Archbishop of York crowned the Queen Consort. The Dean and Chapter of Westminster have entered upon the rights and privileges of the Pre-Reformation Convent; while to the Dean, in particular, falls the responsibility of assisting the Archbishop, more especially at the Unction, the Investiture, the Crowning, and the Administration of the Holy Communion. The Bishop of London, Dr. A. F. Winnington Ingram, is the only ecclesiastic who is fulfilling the same duties at the Coronation of George VI. as he did at that of the King's father, when he also carried the Paten. He also officiated at King Edward VII.'s Coronation.

HISTORY ON THE HANDLES OF ROYAL KNIVES—FROM NORMAN TO YORKIST.



JAMES THE FIRST'S SET OF IVORY TABLE-KNIVES; WITH FINE CARVINGS OF ENGLISH MONARCHS.
FRONT VIEW AND PROFILE REPRODUCED LIFE-SIZE AND KEVED BY LETTERS. NOW IN THE VICTORIA AND ALBERT MUSEUM,
BY WHOSE COURTESY THEY ARE HERE GIVEN.

Each of this set of table-knives has its ivory handle carved and jewelled with a figure of an English Monarch, whose name is in every case etched in a scroll on the back of the blade. Henry is invariably spelt 'Henr', but, as all the names except that of Queen Elizabeth are preceded by the letter K for King and some of

the blades bear the London mark of a cutlers' dagger, this cannot be taken as evidence of a French origin. The necks of the blades are richly damascened with gold and bear on their backs the date 1607. As this is presumably the date of their manufacture and the last King represented is James I., it would not be

(Continued opposite.)

HISTORY ON THE HANDLES OF ROYAL KNIVES—FROM YORKIST TO STUART.



EXCLUDING MARY I.—PROBABLY ON ACCOUNT OF THE KING'S PROTESTANT BELIEFS: JAMES I. TABLE-KNIVES.
FRONT VIEW AND PROFILE REPRODUCED LIFE-SIZE AND KEVED BY LETTERS. NOW IN THE VICTORIA AND ALBERT MUSEUM,
BY WHOSE COURTESY THEY ARE HERE GIVEN.

(Continued.)

unreasonable to suppose that a set of this rarity and importance was made for no less a person than King James himself. It will be noticed that fourteen Sovereigns are depicted, starting with Henry I., and that eight, including Queen Mary, are missing, but she might have been left out intentionally from a set made for so very

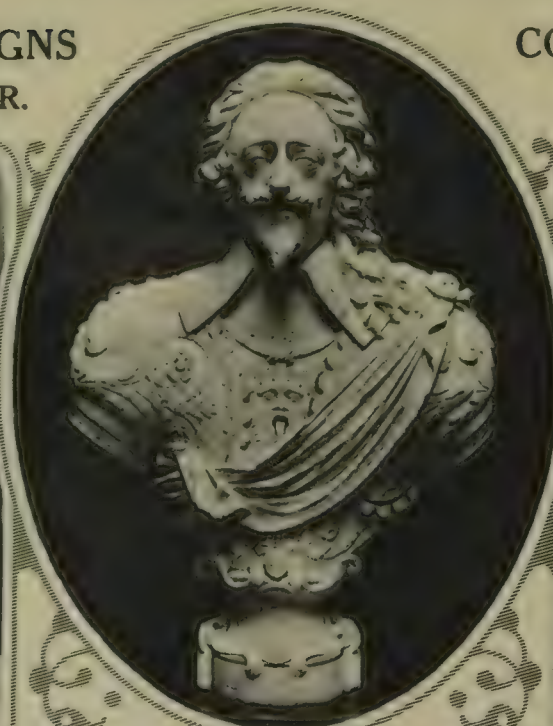
Protestant a king. The faces appear where possible to have been copied from Westminster Abbey tombs, or, in the case of some of the later figures, from contemporary portraits. These knives were bought by the Victoria and Albert Museum from a well-known dealer in 1869, and nothing appears to be known of their history.

BUSTS OF OUR SOVEREIGNS AND THE LORD PROTECTOR.

CONTEMPORARY PORTRAITS AT A MUSEUM EXHIBITION.



HENRY VII., THE FIRST TUDOR KING (REIGNED 1485-1509): A PAINTED AND GILDED TERRACOTTA BUST, PERHAPS BY PIETRO TORRIGIANO (1472-1528).



CHARLES I. (REIGNED 1625-1649): A BUST IN MARBLE BY HUBERT LE SUEUR (c. 1580-c. 1670); SIGNED, AND DATED 1631. (HEIGHT, 2 FT. 10½ IN.)



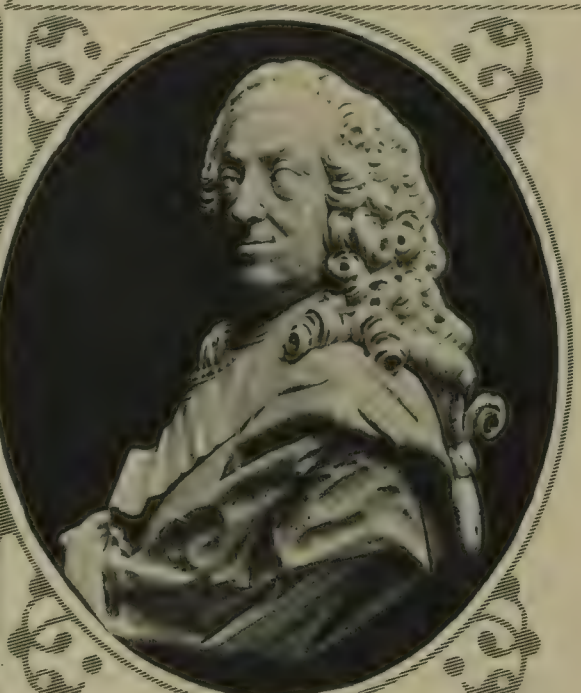
OLIVER CROMWELL (LORD PROTECTOR OF THE COMMONWEALTH OF ENGLAND, 1653-1658): A MARBLE BUST BY JOSEPH WILTON; DATED 1762.



CHARLES II. (REIGNED 1660-1685): A STONEWARE BUST OF THE "MERRY MONARCH" MADE BY JOHN DWIGHT, FULHAM, ABOUT 1675. (HEIGHT, 7½ IN.)



GEORGE I., THE FIRST KING OF THE HOUSE OF HANOVER (REIGNED 1714-1727): AN IVORY BUST BY DAVID LE MARCHAND (1674-1726).



GEORGE II. (REIGNED 1727-1760): A RELIEF IN IVORY BY LUDWIG VON LUCKE (c. 1703-1780); SIGNED, AND DATED 1760. (HEIGHT, 7½ IN.)



GEORGE III., GRANDSON OF GEORGE II. (REIGNED 1760-1820): A BUST IN MARBLE BY PETER TURNERELLI (1774-1839). (HEIGHT, 2 FT. 6 IN.)



GEORGE IV. WHEN ACTING AS PRINCE REGENT (REIGNED 1820-1830): AN ENGLISH BUST IN WAX MADE ABOUT 1814. (HEIGHT, 10 IN.)



QUEEN VICTORIA (REIGNED 1837-1901): AN IVORY BUST BY BENJAMIN CHEVERTON (1794-1867) AFTER THE MARBLE BUST BY SIR FRANCIS CHANTREY.

The Exhibition dealing with the Kings and Queens of England, 1500-1900, which will be opened at the Victoria and Albert Museum on May 10, has been arranged in honour of the Coronation of their Majesties King George and Queen Elizabeth. Those busts of our Rulers which are seen on this page form an interesting section of the Exhibition, as in nearly every case they were executed by contemporaries.

Works of art, some of which have a personal interest, have been gathered together in the North Court from the different departments of the Museum, and even those which are familiar gain an added value by being shown in their historical context. This year also marks the centenary of the accession of Queen Victoria; and a number of early photographs have been enlarged for the Exhibition.



WORTHY to serve the most exalted, upon occasions of the utmost circumstance, yet marked by a chaste restraint of line never suggestive of opulence, or arrogance, the Ford V-8 "22" has performance of a measure and refinement making it handsomely worth twice its price of £210. As economical as efficient in its infinite range of duty, it is the car for Britons, the world over, in Coronation Year.



"There Is No Comparison!"



'AMONG THOSE PRESENT'

This distinguished personage, whose brilliant portrait by Anna Zinkeisen is here reproduced, will be very much in demand at Coronation functions. He is famous as one of the greatest authorities on good living, and in particular as a fine judge of cigarettes. His motto, we hardly need add, is 'De Reszke —of course!'

CORONETS FOR THE CORONATION:

For Royalty and for Peers and Peeresses.



A DUKE'S CORONET—A CIRCLE OF GOLD SURMOUNTED BY EIGHT STRAWBERRY LEAVES.



THE CORONET OF A DUCHESS—CHASED AS JEWELLED WITH EIGHT STRAWBERRY LEAVES.



A MARQUESS'S CORONET—OF SILVER GILT WITH FOUR STRAWBERRY LEAVES AND FOUR SILVER BALLS.



THE CORONET OF A MARCHIONESS—WITH FOUR STRAWBERRY LEAVES AND FOUR SILVER BALLS.



SPECIALLY MADE FOR THE CORONATION OF THEIR FATHER: (LEFT) PRINCESS ELIZABETH'S CORONET (8 IN. WIDE BY 5 1/2 IN. HIGH); AND PRINCESS MARGARET ROSE'S CORONET (7 1/2 IN. WIDE BY 5 1/2 IN. HIGH).



HOW A PEERESS'S CORONET IS WORN: UNLIKE A PEER'S CORONET, WHICH FITS THE HEAD, IT IS PLACED WITHIN THE TIARA REQUIRED BY THE REGULATIONS.

Photograph by Courtesy of Messrs. Emile, of Conduit Street, W.1.



AN EARL'S CORONET—WITH STRAWBERRY LEAVES AND EIGHT SILVER BALLS RAISED UPON POINTS.



A COUNTESS'S CORONET—OF SILVER GILT WITH STRAWBERRY LEAVES AND EIGHT SILVER BALLS.



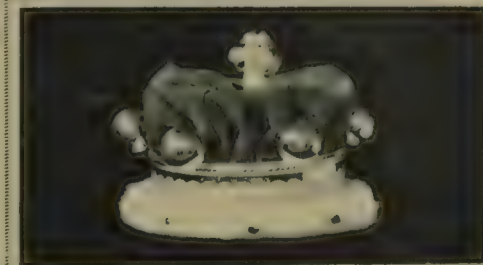
A VISCOUNT'S CORONET—OF SILVER GILT SURMOUNTED BY SIXTEEN SILVER BALLS.



THE CORONET OF A VISCOUNTESS—A CIRCLE OF SILVER GILT WITH SIXTEEN SILVER BALLS.



A BARON'S CORONET—A PLAIN CIRCLE OF SILVER GILT WITH SIX SILVER BALLS.



THE CORONET OF A BARONESS—PLAIN AND SURMOUNTED BY SIX SILVER BALLS.



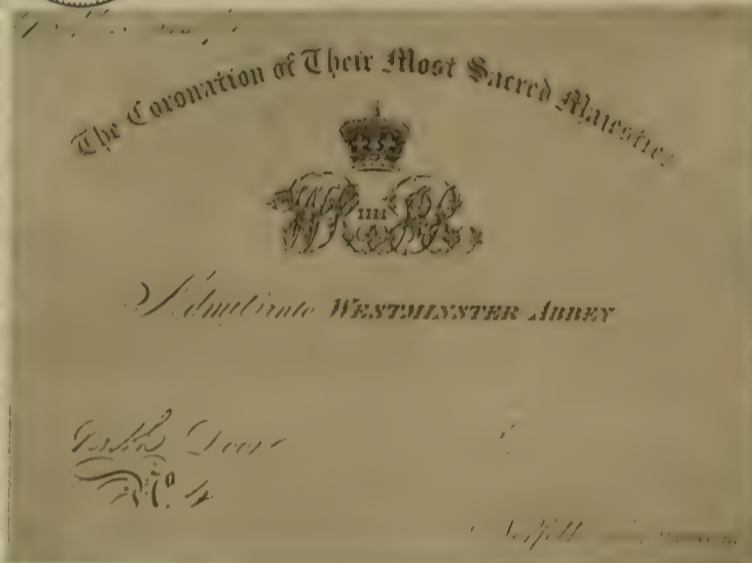
SIMILAR TO THE CORONET WORN BY AN HEIR APPARENT, WITH CROSSES PATÉE AND FLEUR-DE-LYS, BUT WITHOUT THE ARCH AND ORB: (LEFT) THE DUKE OF GLOUCESTER'S CORONET; AND (RIGHT) THAT OF THE DUCHESS OF GLOUCESTER.

THE coronets which the Peers place on their heads when the King is crowned and those which are similarly assumed by the Peeresses as the Queen is crowned differ in design according to the degree of their wearers. The coronet of a Peeress is similar to that of her husband, but does not fit the head, as it has to be placed within the tiara required by the regulations. Our photographs of the coronets were taken at Messrs. Garrard and include the lightweight coronets made for the little Princesses and those for the Duke and Duchess of Gloucester. All four are chased as jewelled and resemble that worn by an Heir Apparent, consisting of alternate crosses patée and fleur-de-lys, with the exception that the arch and orb are not present. In every case the strawberry leaves are golden and the balls of silver, while the circle is of silver gilt except in the case of Dukes, when it is of gold. The circle of a Baron is plain, but the others are chased as jewelled. The caps are of crimson velvet topped with a golden tassel.

CORONATION ADMITTANCE AND INVITATION CARDS: GEORGE III.—GEORGE VI.



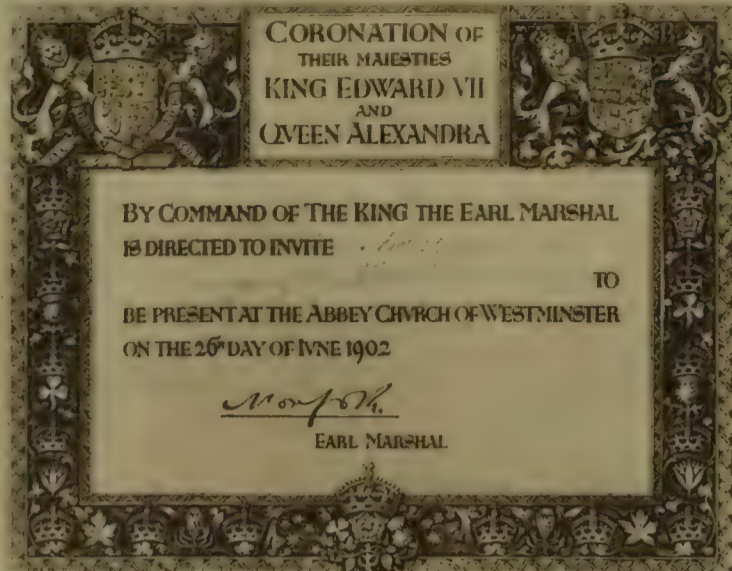
A TICKET WHICH ADMITTED GUESTS TO WESTMINSTER ABBEY FOR THE CORONATION OF GEORGE III. AND QUEEN CHARLOTTE (TUESDAY, SEPTEMBER 22, 1761)—SIGNED BY THE SECOND EARL OF EFFINGHAM AS DEPUTY EARL-MARSHAL OF ENGLAND.



ADMITTING GUESTS TO THE NORTH TRANSEPT OF WESTMINSTER ABBEY FOR THE CORONATION OF WILLIAM IV. AND QUEEN ADELAIDE (SEPT. 8, 1831): A PLAIN CARD TYPICAL OF THE SPIRIT IN WHICH THE CEREMONY WAS PERFORMED.



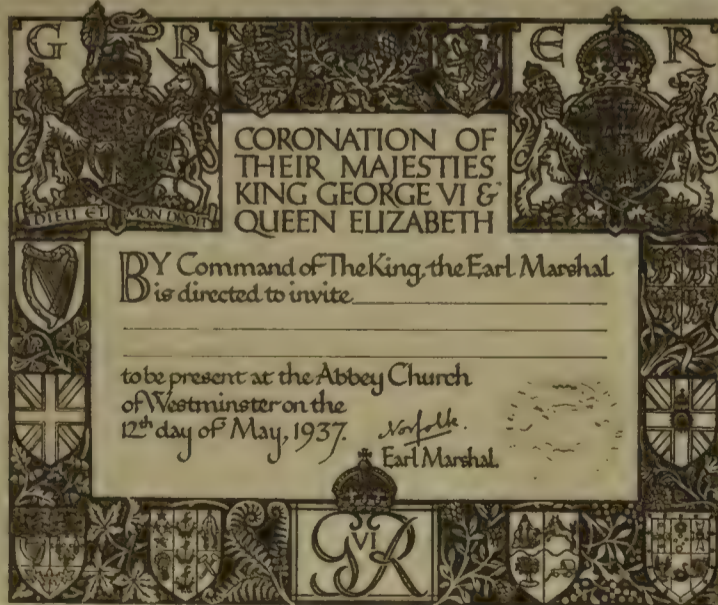
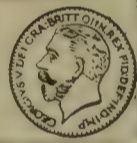
ADMITTING THE OFFICER OF THE JEWEL OFFICE AT THE WEST DOOR OF WESTMINSTER ABBEY—THROUGH WHICH THE PROCESSIONS PASS TO THE CEREMONY: THE MORE ORNATE TICKET USED AT THE CORONATION OF QUEEN VICTORIA (JUNE 28, 1838).



THE INVITATION CARD FOR THE CORONATION OF EDWARD VII. AND QUEEN ALEXANDRA ON JUNE 26, 1902, WHICH WAS POSTPONED UNTIL AUGUST 9 ON ACCOUNT OF THE KING'S SUDDEN ILLNESS.



INCORPORATING THE EMBLEMS OF BRITAIN AND THE DOMINIONS AND BEARING A SYMBOLIC FIGURE HOLDING THE SCEPTRE AND ORB: AN INVITATION FOR THE CORONATION OF GEORGE V. AND QUEEN MARY (JUNE 22, 1911).

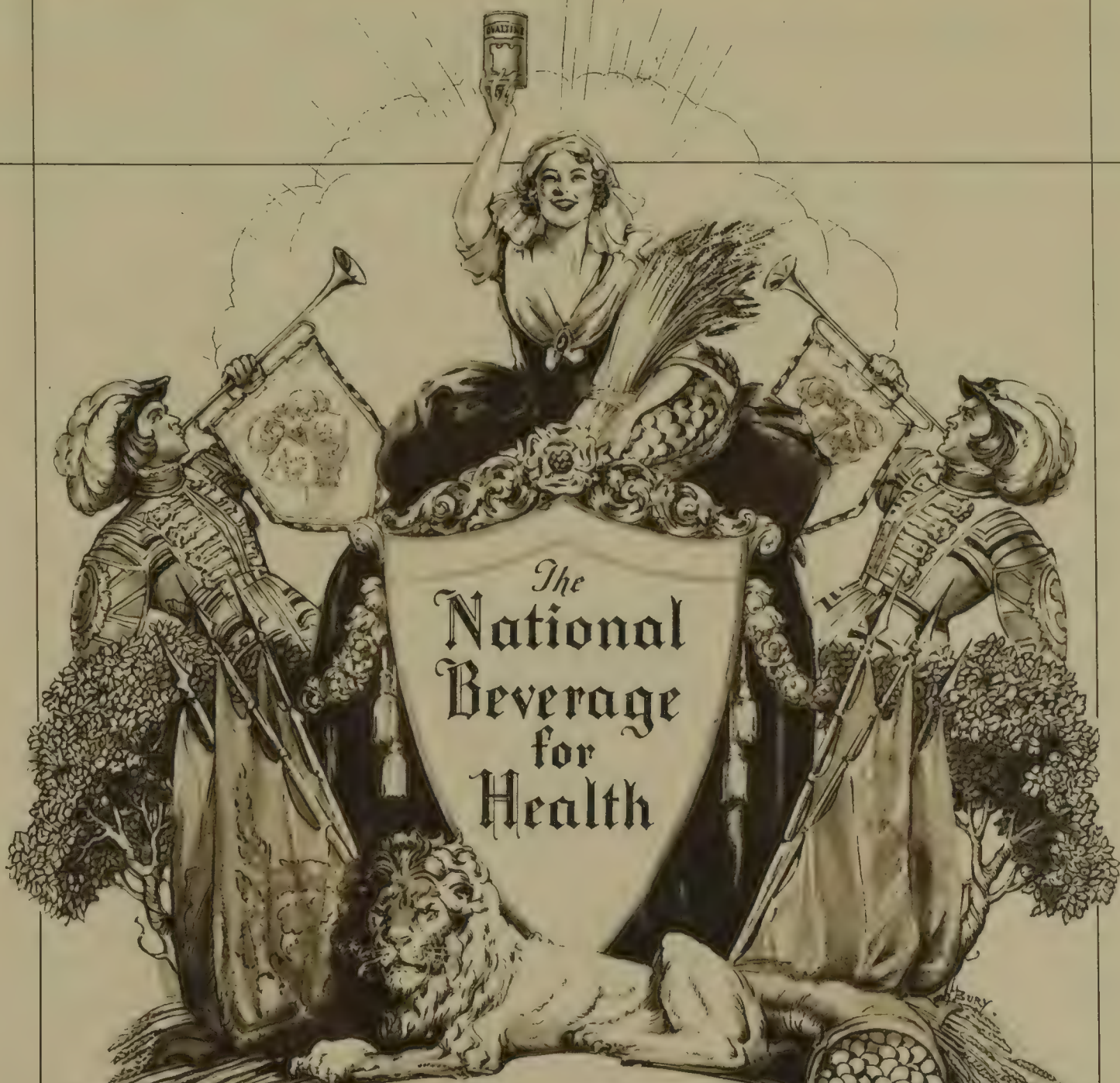


THE INVITATION CARD FOR THE CORONATION OF KING GEORGE VI. AND QUEEN ELIZABETH ON MAY 12—BORDERED WITH A DESIGN INCORPORATING SHIELDS OF ARMS AND FLORAL EMBLEMS.



The card admitting guests to the Abbey for the Coronation of George III. is ornamented with the Royal Insignia, the Coronation Ring, the Orb, the Cap of Estate, the two Crowns and the Sceptres. Above the impress of the Earl Marshal, in the centre, is the Ampulla used at the Anointing of the Sovereign. The significance of the ring on the right is not apparent, although it balances the Coronation Ring admirably.—Owing to the Radical feeling over the Coronation of William IV., his

was a simple ceremony (it was then that the Banquet was dispensed with) and the rather plain card is typical of the feeling at that time.—The design on the card for Queen Victoria's Coronation seems to foreshadow the glories of her reign!—The border of the card for the Coronation of Edward VII., of floral emblems and crowns, is rather heavy in treatment and compares unfavourably with that for the Coronation of King George VI., which is somewhat similar in design.



MAY this year of rejoicing take us appreciably nearer the national ideal of a Fitter Britain. Towards this end, delicious 'Ovaltine' will continue to make an important contribution.

Scientifically prepared from Nature's finest protective and restorative foods, 'Ovaltine' is supremely rich in the nourishment which builds up perfect fitness of body, brain and nerves.

Because of its outstanding merit, 'Ovaltine' is the food beverage most widely recommended by doctors everywhere. And it is daily used in countless thousands of homes throughout the world.

'OVALTINE'



WITHOUT DULLIFICATION.

Being an Appreciation of

"THE ROYAL LETTER BOOK": Edited by Herbert van Thal.*

(PUBLISHED BY THE CRESSET PRESS.)

THERE is nothing of what the unhappy, gossiping Queen Caroline would have called "dullification" in "The Royal Letter Book." The captious historically-minded may avow that it is not pre-eminently revelatory; the less pertinacity will not cavil and will adjudge it to be, what, in fact, it is, a vastly entertaining collection of documents which cover not only the regal—from William the Conqueror to George V.—the statesmanlike, the religious, and the matrimonial, politic or passionate, but the purely personal and the completely human.

In other words, the compilation is for the million, the general, rather than for the caviare-eaters. It is none the worse for that: indeed, it gains in so far as the editor provides the manuscripts of his choice with introductions which illuminate the text.

To indicate the point, let us consider a few instances of "oddity" from communications the retailer or the auctioneer would catalogue as "curious."

In each case the "spokesman"—the Sewer of the mouth, as the fifteenth-century Margaret of Anjou had it—is of one quality.

Come first to John, rewarding his Court Jester in 1200: "Know ye, that we have given, and by the present charter have confirmed to William Picolf, our fool, Fontz-ossanne, with all its appurtenances, to have and to hold it for himself and his heirs, on condition of doing henceforward annually for ourself the service of fool, as long as he shall live; and after his decease, his heirs shall hold the same land from us, by the service of one pair of gilded spurs, to be rendered to us annually . . ."

Then to Edward III. addressing Philip of Valois in the year 1340, after having entered Flanders in support of his dubious claim to the throne of France: ". . . Forasmuch as we

have so great an army assembled, a like power, it is presumed, being assembled on your part, which cannot remain long in the field without producing great destruction to the people of the country, which thing every good Christian should eschew . . . it is very desirable to settle the matter briefly, to avoid the mortality of Christians, since the quarrel is between you and us only, that the discussion of our challenge should be decided by our own persons, to which arrangement we offer ourselves, for the causes already stated, and in consideration of the great nobleness of your person and superior intelligence. And, in case you shall not agree to this way, then let us determine our dispute by a battle of one hundred of the most efficient

persons on your part, and as many on ours . . ." A proposal for limitation of armaments—and as unfruitful as those within recent memory!

Henry V. was in different mood when dealing with Charles VI. of France: ". . . To avoid a deluge of human blood, restore to us our inheritance, which you unjustly detain, or render us, at least, that which we have so many times demanded by our ambassadors . . ."

Then Agincourt; in backs-to-the-wall proclamation: "So it is, my valiant Englishmen! We must either conquer or die, for victory or death is all the present prospect! But death is the least you can suffer, if you be not victorious. No: you are to expect lingering tortures, and the most vile, inhuman usage, from a barbarous enemy, who are so cruel that your lives cannot satiate their rage; but they have threatened to cut off the thumbs of every one of you, archers, that you may for ever be disabled to draw a bow against them . . ."

Henry VIII. anticipated Voltaire's allusion to the shooting of Byng—"pour encourager les autres." In a letter sent to the Earl of Derby in 1536, he ordered: "You shall then, without further delay, cause the said Abbot and certain of the chief monks to be hanged upon long peices of timber, or otherwise, out of the steeple; and the rest to be put to execution in such sundry places as you shall think meet for the example of others."

But he was bothered by a malignant ballad-writer. In a note to Jane Seymour he "advertised": "There is a ballad made lately of great derision against us, which if it go much abroad and is seen by you, I pray you to pay no manner of regard to it."

Next, Elizabeth, the Princess, in 1547, refusing the hand of Lord Admiral Seymour, brother of Jane Seymour and afterwards husband of Katherine Parr: ". . . I confess to you that your letter, all elegant as it is, has very much surprised me; for, besides that neither my age nor my inclination allows me to think of marriage, I never could have believed that any one would have spoken to me of nuptials, at a time when I ought to think of nothing but sorrow for the death of my father. And to him I owe so much, that I must have two years at least to mourn for his loss. And how can I make up my mind to become a wife before I shall

(Continued overleaf.)

Although I coulde not be plentiful in giving thanks for the manifold kindnesses receyved at your highnes hande at my departure, yet I am some thinge to be borne with al, for truly I was replete with sorowe to departe frome your highnes, especially leavynge you without doubtfull of helthe, and albeit I answered litle I wayned it more dypper when you sayd you wolde warne me of al enelles that you shulde hire of me, for if your grace had not a good opinion of me you wolde not have offered frindshipp to me that way, that al men inge the contrarye, but what may I more say, thanke God for providynge suche frendes to me, desirynge God to enriche me with ther longe life, and me grace to be in hart moles thankeful to receyne it, than I nowe am glad in writynge to shewe it. and although I have plentye of matter, hire I wil staye for I knowe you ar not quiet to rede. Frome Cheston this present saterday.

Your highnes humble daughter
Elizabeth

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* "The Royal Letter Book: Being a Collection of Royal Letters from the Reign of William I. to George V." Edited, with a Prefatory Note, by Herbert van Thal. With a Foreword by Arthur Bryant. (The Cresset Press; 15s.)

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(Continued.)

have enjoyed for some years my virgin state, and arrived at years of discretion? . . ." And, in 1573, when Dr. Richard Cox refused Ely Place and its gardens in Holborn to Sir Christopher Hatton, calling upon her brief, peremptory manner: "Proud Prelate, You know what you were before I made you what you are now. If you do not immediately comply with my request, I will unfrock you, by God."

So to James I., writing, at the time of the proposed Spanish Match, to Prince Charles and the Duke of Buckingham, "My sweet Boys, and dear venturous Knights, worthy to be put in a new Romances," and saying dolefully: "Your poor old Dad is lamer than ever he was, both of his right knee and foot"; to Henrietta Maria, mothering the Prince of Wales, afterwards Charles II., in 1641: "I am sorry that I must begin my first letter with chiding you because I hear that you will not take physic; I hope it was only for this day, and that tomorrow you will do it; for if you will not, I must come to you and make you take it, for it is for your health. I have given orders to my Lord Newcastle, to send me word tonight, whether you will or not, therefore I hope you will not give me the pains to go"; to Mary II., when she was Princess Mary, between nine and ten years of age, and armed with a new "croe quill pen," telling Frances Apsley: "I think I have fited you with a long letter but not a good one if I had any nuse to tel you I wold but hear there is none worth a chip"; and to George II., writing to William Augustus, Duke of Cumberland, in 1757: "I hear wh great concern, yr leggis notwell, and yr healthnotofthe best. . . Pray takecareofa life that is bothso dear, and so necessary to me, and when youhavesetledevery thing, cometo a father that esteems andloves youdearly. Takecarein yr negociation aboutcavils, and thattheremay be no tricks play'd, eitherto my army, or theTroops ofmy Allies."

Equally is to be recalled a letter Prince George, "boiling youth of 21," afterwards George III., wrote to the Earl of Bute in 1759: "You have often accused me of growing grave and thoughtful, it is entirely owing to a daily increasing admiration of the fair sex, which I am attempting with all the philosophy and resolution I am capable of to keep under: I should be ashamed after having so long resisted the charms of these divine creatures now to become their prey; Princes when once in their hands make miserable figures . . ."

Finally, in connection with things personal, most natural are Queen Charlotte's chatty note to Lady Harcourt: "Mrs. Goldburn is quite Formidable by Three immense Feathers, which so directly run into my Eyes when she was presented, I was under the necessity of drawing myself back in order to avoid Mischief"; and her request to a Lord of the Household: " . . . I want you to exert your authority in dismissing my Footman, Oby, the Service as soon as possible, as His unquenchable Thirst is now become so overpowering, that neither our absence nor presence

can subdue it any more. . . . As I write a Tipling letter, I think it not amiss to mention that Stephenson has appeared twice a little *Bowzy*, the consequence of which was a fall from His Horse . . ."

So much by way of indicating the distinctively individual aspect of the selected letters, of which there are two hundred and sixty-eight. Those less individual, but in most instances as characteristic, range over the centuries—from 1079 to 1935. Eleanor of Aquitaine, widow of Henry II., laments her miserable state: "O that the whole blood of my body would now dry up, that the brain of my head and the marrow of my bones were so dissolved into tears that I might melt away in weeping." Edward, the Black Prince, informs the Bishop of Worcester of Poitiers: " . . . The battle took place between us in such manner that the enemy were discomfited—thanks be to God for it! . . ." Henry IV. confirms Richard II.'s grant to Chaucer of twenty pounds, plus a cask of wine, a year, and expresses to Tamerlane—The Most Magnificent and Most Powerful Prince Lord Timor Beg—his gratification at the "free trade" arranged through the Archbishop of the East. Henry VI., who was ten when the letter was penned and, no doubt, set his mark to it as a mere official formality, provides a contemporary account of the last days of Joan of Arc. Richard III. asks the Bishop of Lincoln to dissuade Thomas Lynom from marrying Jane Shore. Henry VII. refers to the Perkin Warbeck rebellion. Henry VIII., "having been above a whole year struck with the dart of love," asks Anne Boleyn to let him know her intention. Jane the Queen—of nine days—appoints a Sheriff. Elizabeth seeks trade with "The Most Invincible and Puissant King of the Abassens, The Mighty Emperor of Aethiopia, the Higher and the Lower." George III. considers abdication in 1782. And so on and so on—always to the pleasure and profit of the reader. Mr. Herbert van Thal is to be felicitated. He set himself a task of considerable difficulty and he has done it with a skill that will commend his work to all who have feeling for the past, as well as to many who are, as a rule, more concerned with events and emotions of the present.

E. H. G.

THE GREAT ORDERS OF KNIGHTHOOD.

(Continued from page 788.)

The Order of Merit was instituted by King Edward VII. on June 23, 1902, and is limited to twenty-four ordinary Members, "who shall be persons who have rendered exceptionally meritorious services in the Navy and Army or towards the advancement of

art, literature and science." There are two classes, Military and Civil. One of the first Members in 1902 was Earl Kitchener; while the best known to-day is Mr. Lloyd George, who was appointed in 1919. The Badge, which is worn suspended from the Riband round the neck, consists of a red and blue enamelled cross of eight points, having on one side within a laurel wreath upon a centre of blue enamel the motto of the Order, "FOR MERIT," in gold letters, and on the reverse within a laurel wreath the cypher of King Edward VII., the whole surmounted by the Imperial crown in proper colours. The Badge which is illustrated on another page is that of a Civil Member; that of a Military Member has two crossed swords behind it showing between the angles of the cross.

The Order of the Companion of Honour (C.H.), limited to fifty members, both men and women being eligible, was created in 1917 and is conferred upon persons who have rendered conspicuous service of national importance. The only insignia is the Badge, which is worn by men suspended from the Riband round the neck, and by women attached to a similar Riband tied in a bow on the left shoulder. The Badge is a gold medallion having a representation of an oak-tree, with a shield of the Royal Arms hanging from a branch, and to the left an armed knight on horseback, all within a blue circle inscribed with the motto of the Order, "IN ACTION FAITHFUL AND IN HONOUR CLEAR," in gold letters, and over that the Imperial crown in proper colours.

The Collars of the Orders are worn only on special festival days (such as St. George's Day and the King's Birthday), at the State Opening of Parliament, or on any other day which may be declared a Collar Day by his Majesty. The Collar is not worn after sunset; nor is it ever worn with the Riband of the same Order. The Knights of the Garter, Thistle and St. Patrick, and the Knights Grand Cross of the other Orders wear mantles of velvet or satin of the colour of the Riband of the Order, lined with white, and having the Star of the Order on the left side; except in the case of the Garter, which has the Badge of the Order.

Note.—We have included in our article the Order of Merit and the Order of the Companion of Honour, although they are not Orders of Knighthood, as they are, of course, exceptional distinctions.



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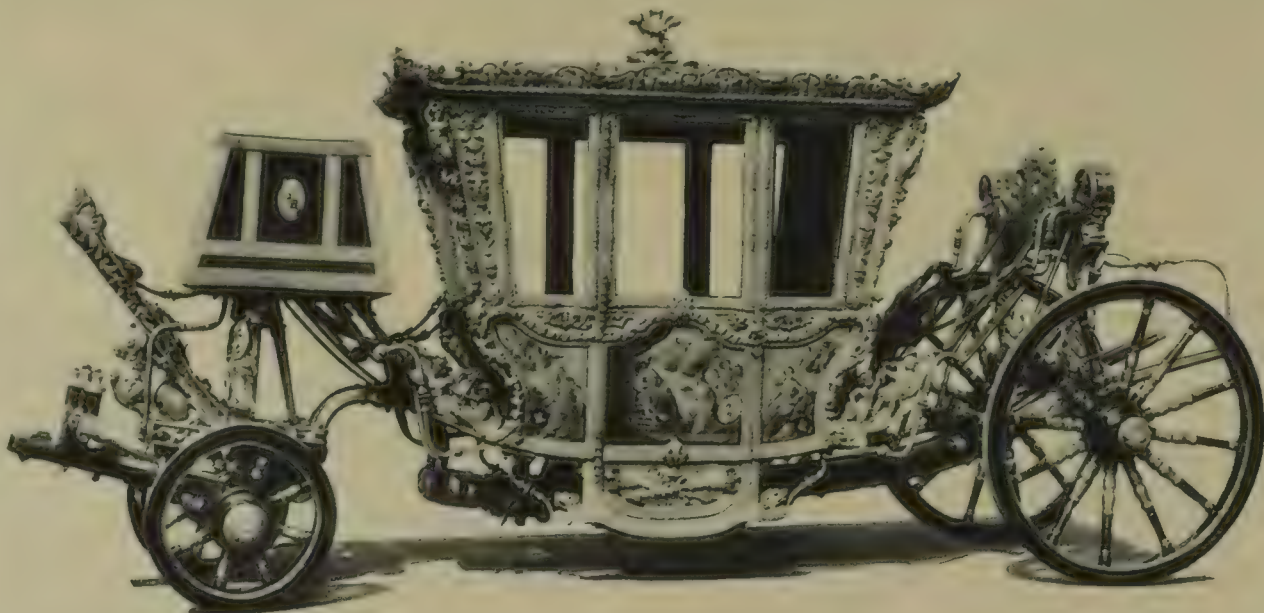
Monckton-Wylde, on the Dorset-Devon border

THE feeling of continuity in this England is even more apparent to strangers than to ourselves. Did the Civil War rage in the West? (Charles once lay hid at Monckton-Wylde)—was Monmouth's rebellion foundered there? Did William of Orange pass this way to his throne? To us these lovely sleepy corners are places "where nothing ever happens." But we so carry our history and traditions with us—in places and habits—that the stranger feels them all about him. One habit he soon delights in—the drinking of good English beer such as Worthington brew. As traditional, this ale, as Dorset's Blue Vinney or Devon's squab pie.



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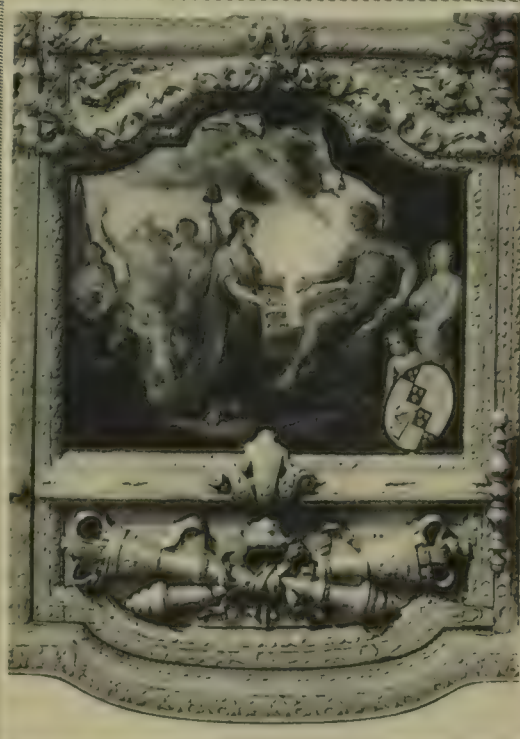
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IN WHICH
CAPTAIN FITZROY
WILL DRIVE
TO
WESTMINSTER
ABBEY FOR THE
CORONATION.



THE COACH IN WHICH THE SPEAKER WILL DRIVE TO WESTMINSTER ABBEY—BEARING THE ARMS OF CAPTAIN E. A. FITZROY, HOLDER OF THE OFFICE SINCE 1928, ON THE HAMMERCLOTH AND DOOR-PANEL.



THE SPEAKER'S COACH AS IT APPEARS IN PROCESSION—DRIVEN BY A COACHMAN DRESSED IN THE GRAFTON LIVERY AND DRAWN BY TWO BREWER'S DRAY HORSES.



SHOWING WILLIAM III. BEING PRESENTED WITH SCROLLS—INSCRIBED MAGNA CHARTA, AND BILL OF RIGHTS: THE OFF-SIDE DOOR PANEL.



ATTRIBUTED TO DANIEL MAROT, A FRENCH HUGUENOT IN HOLLAND: THE BACK OF THE COACH—ELABORATELY CARVED AND TRADITIONALLY OF DUTCH ORIGIN.



SHOWING THE ARRIVAL OF WILLIAM AND MARY IN ENGLAND—THEIR MAJESTIES ON THE LEFT AND BRITANNIA ON THE RIGHT: THE REAR PANEL.

The State Coach belonging to the Speaker of the House of Commons was seen, for the first time since the Coronation of George V., in the Silver Jubilee procession to St. Paul's. It had then been renovated and emblazoned with the Arms of the present Speaker, Captain E. A. Fitzroy. As the coach weighs 2½ tons and is not fitted with brakes, it is drawn by two heavy dray horses supplied by a famous firm of brewers. The coachman wears the Grafton livery. Tradition asserts that the coach is of Dutch origin, and it is believed to have been designed

by Daniel Marot, a French Huguenot refugee in Holland, who acted as architect, garden-designer, and general adviser to the Prince of Orange; although there is no proof that he was ever in England. The panels are decorated with paintings by an unknown artist, but it is thought that they are contemporary with the coach. The history of the vehicle is rather obscure. It was probably presented to the Speaker by William III. or Queen Anne. Mr. Speaker will drive in it across Parliament Square to Westminster Abbey for the Coronation of King George VI.

FUTURE WHITE CITY CHAMPIONS



IS THAT THE HARE, MUMMY? . . . by Gilbert Holiday

Behind the spectacular popularity of greyhound racing at the White City lies the story of a new industry which has been quietly developed in the last few years. On the Staffordshire moors the Greyhound Racing Association breeds annually more than 100 track greyhounds by a systematic study of racing strains. Here Gilbert Holiday, famous animal painter, has portrayed a charming scene of a greyhound bitch and her two young puppies.



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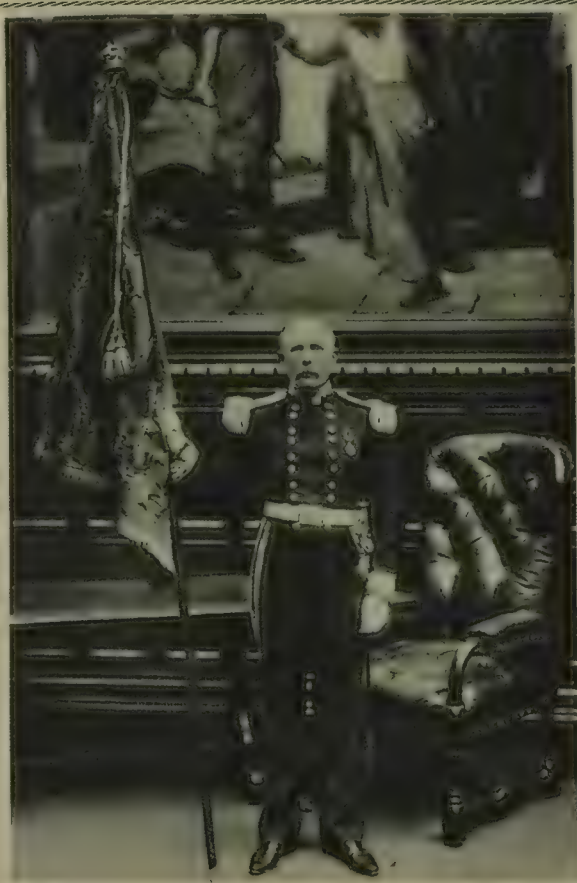
THE KING'S CHAMPION BY VIRTUE OF THE TENURE of the Manor of Scrivelsby: Mr. Frank Dymoke — Champion in Three Reigns and Bearer of the Union Standard at the Coronation.



THE COAT OF
ARMS OF THE
DYMOKES, A
FAMILY WHICH
HAS PROVIDED
A KING'S
CHAMPION
SINCE THE
FOURTEENTH
CENTURY.



THE MANOR HOUSE, SCRIVELSBY, LINCOLNSHIRE, MR. FRANK SCAMAN DYMOKES HOME—THE RIGHT TO PERFORM THE OFFICE OF KING'S CHAMPION HAS RESTED ON THE POSSESSION OF THE MANOR OF SCRIVELSBY SINCE THE CONQUEST.



MR. FRANK DYMOKES, IN 1911, WITH THE STANDARD OF ENGLAND, WHICH HE CARRIED AT THE CORONATIONS OF EDWARD VII. AND GEORGE V.



THE LAST CHAMPION
TO PERFORM HIS
OFFICE (AT
GEORGE IV.'S
CORONATION
BANQUET, 1821):
SIR HENRY DYMOKES,
WHO DEPUTISED
FOR HIS FATHER,
THE REVEREND
JOHN DYMOKES.

CHAMPION IN THE
REIGNS OF
EDWARD VI.,
MARY, AND
ELIZABETH: SIR
EDWARD DYMOKES
THROWING DOWN
THE GAUNTLET.



TO-BEAR THE UNION STANDARD AT THE CORONATION OF KING GEORGE VI.: MR. FRANK S. DYMOKES—A RECENT PORTRAIT.



USED BY THE KING TO PLEDGE THE CHAMPION; AND THE PERQUISITE OF THE CHAMPION'S OFFICE: CUPS PRESENTED TO PAST CHAMPIONS AT THE CORONATION BANQUET.



FLANKED BY THE EARL MARSHAL AND THE LORD HIGH CONSTABLE IN THEIR STATE ROBES AND CORONETS, EACH BEARING HIS OFFICIAL STAFF: THE CHAMPION CHALLENGING AT THE CORONATION BANQUET OF QUEEN ELIZABETH.

The feudal right to be King's Champion rests on the tenure of the Manor of Scrivelsby, in Lincolnshire. The service was performed from the reign of William I. to that of Edward I. by the family of Marmion, when the duty passed to the Ludlows, and, later, to the Dymokes, who exercised their right to perform it up to 1821, after which date the Coronation Banquet was discontinued. As the second course of this Banquet was served, the doors of Westminster Hall were opened and the Champion rode in, mounted on the second-best horse in the King's stable and armed cap-à-pie. The Earl Marshal and the Lord High Constable rode on either side. Three times a herald proclaimed the Champion's challenge: "If any person, of what degree soever, high or low, shall deny or

gainsay our Sovereign Lord . . . to be right Heir to the Imperial Crown of this United Kingdom, or that he ought not to enjoy the same, here is his Champion, who saith that he lieth, and is a false traitor, being ready in person to combat with him, and in this quarrel will adventure his life against him on what day soever he shall be appointed." Three times the Champion cast his gauntlet on the ground and, after it had lain awhile, it was returned to him. A gold Cup was then given to the King and his Majesty drank to his Champion and then sent it to him. The Champion then drank to the King and retired, taking the Cup with him. Mr. Frank Dymoke's claim was established by the Court of Claims in November. He will bear the Union Standard at the Coronation.

THE WORLD OF SCIENCE.

BY W. P. PYCRAFT, F.Z.S.

PROBLEMS OF HEREDITY.

I WAS brought up, so to speak, when my zoological training began, under one of the greatest biologists of his time, the late Professor Sir Ray Lankester, who was then the Linacre Professor of Comparative Anatomy at Oxford. He was a doughty champion of Darwin's epoch-making theory of "Natural Selection." This theory was, it may be remembered, that since variations in size, predilections in the choice of food, alertness in the avoidance of enemies, and the advantages gained by the nature of their coloration were ever present in every individual of every species, those which presented favourable variations in any of these directions gained an advantage over those in which these qualities were lacking, and crowded out the "have-nots."

This conception of the mode of the evolution of animals seemed to him more probable than that of the great French naturalist Lamarck, who, in 1809, published his great work, "Philosophie Zoologique," to take the place of the then universal belief in special creation. He strove to show that the shapes of animals were moulded by their mode of life. The enormously long neck of the giraffe, for example, had come about by constantly reaching up to browse upon

the leaves of the trees on which it fed. As a result, in each succeeding generation the effects of the efforts of the last were transmitted to their offspring. This, of course, is but a bald statement, a sample, of his theory, for an analysis of all his evidence would be out of place here. Let it suffice to say that he was the first to formulate the doctrine of the "transmission of acquired characters." From then till now, the possibility of this transmission has been strenuously

of the most diverse forms, yet descendants of a common ancestor. To-day it embraces burrowers, tree-climbers, leapers, and swimmers, all of which have the "hall-mark" of their tribe registered in their teeth. I want, in this essay, to drive home this aspect of evolution, associated with the activities attendant on the pursuit of food and the moulding forces thus brought into play. Other factors there are also, but they play a lesser part. And I select, as best suited

to my purpose, other insect-eaters belonging to a group not even remotely related to the "Insectivora." Herein the food consists entirely of ants and termites: creatures which can be scooped up by means of a long, protrusible tongue and swallowed without mastication. As a consequence, with one exception, teeth have completely vanished.

Let me take first the great South American ant-eater (*Myrmecophaga*) (Fig. 1), measuring 7 ft. from snout to tail-tip. The head, it will be noticed, is drawn out into a long, tubular snout, terminating in a

small, slit-like mouth, from which is thrust a long, saliva-coated tongue, which is flung about among the swarm of ants or termites which rush forth when their habitation is ruthlessly torn down by the enormous claws of the fore-feet. These, when not in use, are turned backwards, so that the creature walks on the sides of its feet. Here are striking changes brought about in the course of its pursuit of food. No explanation has yet been found to account for the

(Continued overleaf.)



1. MEASURING 7 FT. FROM THE TIP OF ITS SNOUT TO THE END OF ITS TAIL: THE GREAT SOUTH AMERICAN ANT-EATER, WHOSE MOUTH IS BUT A SMALL SLIT AT THE END OF A LONG TUBULAR SNOUT—THE GREAT CLAWS OF THE FORE-FEET ARE TURNED BACK, UNDER THE PALM, SO THAT THE CREATURE WALKS ON THE SIDE OF THE FOOT—[Photograph by D. Seth-Smith.]

opposed. Nevertheless many to-day, as a result of an intensive study of this theme, are convinced that the effects of "use" play, and have played, the main part in moulding the bodies of animals—and plants. On this page I have always insisted on it. To-day I want to submit a few cases which, examined without prejudice, should carry conviction.

Last week I cited in this connection the case of the group of mammals known as the Insectivora: creatures



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extraordinary, brush-like tail. The Lesser Ant-eater, or tamandua, about 3½ ft. long, in the form of its head agrees with its giant relative. But it has become a tree-climber, and as a result the tail is but sparsely haired and prehensile. A further and more intensive adjustment to this mode of life is seen in the little two-toed Ant-eater (*Cycloturus*), no bigger than a rat. Here the head has an extremely short muzzle, while

tubular snout, it will be noticed, has a pig-like termination and is conspicuously hairy, while the tail is relatively short. The claws of the fore-feet are of great size, and used for tearing down the walls of the huge, mound-like termite nests, on the occupants of which they feed. Why are the ears so conspicuously large?

The second of these two types is represented by the pangolins, four species of which are African, while three range through India, China, Ceylon, and the Malayan region. They are most extraordinary creatures, for the body is completely encased in great horny, overlapping scales, formed of fused hairs. We can, at present, explain their existence only as expressions of "idiosyncrasies of growth"! These are all burrowers, though, be it noted, they dig for shelter, and not for food. But some species will climb trees. In accordance with these burrowing habits, the claws of the fore-feet are of great size, and as with the American ant-eater, when not in use are turned towards the palm, the side of the foot serving as a sole.

Finally, let me cite the case of the "spiny ant-eaters," or Echidnas (Fig. 2), of Australia, New

Guinea, and Tasmania. These are not even remotely related to the true ant-eaters. They, with the duck-billed platypus, stand lowest in the scale among the mammals, since they are egg-laying creatures, like the birds and reptiles. There are several species of the tribe, some having a formidable armature of great spines. But these, as

in the New Guinea echidna shown here, may be reduced to the condition of vestiges, almost concealed by a furry coat. But all agree in having a tubular snout and a worm-like, protrusible tongue. Little, unfortunately, is known of their habits, save that they are burrowers; hence no explanation has been found to account for the strange shape of the hind-limb, which is turned backwards.

That the striking similarities of these widely different forms have come into being as a consequence of the persistent use of the tongue and fore-feet, through countless generations, in the pursuit of a special and peculiar kind of food, who can doubt? Those parts of the body used most absorbed most of the products of digestion, and therefore of the material for new growth. Parts of the body, on this account, relieved of their functions, gradually become reduced in size, and finally pass into the stage of mere vestiges or even vanish. Many, even among biologists, fail to realise that experiments to test the "heritability" of acquired characters are futile. Their birth and growth covered a period of tens of thousands of years. Who can measure the increments of growth made in a dozen or so generations when the pace of growth is so painfully slow?



2. ALTHOUGH THE ECHIDNA IS NOT RELATED TO THE TRUE ANT-EATERS, THE PURSUIT OF ANTS FOR FOOD HAS MOULDED THE FORE-PART OF THE HEAD INTO THEIR CHARACTERISTIC TUBULAR FORM: A SPINY ANT-EATER FROM NEW GUINEA.

the claws of both fore- and hind-feet have become transformed into great curved hooks, to grasp the branches of trees as it climbs about after the manner of a sloth, back downwards, using as an additional aid a long, prehensile tail.

Africa has two very singular types of this tribe of "ant-eaters." Let us take first the great aard-vaark (Fig. 3), of which there are two closely similar species. They differ in a very striking way from their American cousins in the great length of their ears, and the almost naked skin, and in having teeth in their jaws. The



3. HAVING A TUBULAR SNOOT OF A PIG-LIKE APPEARANCE AND EARS OF GREAT SIZE—A FEATURE PRESENT IN NO OTHER ANT-EATER: THE AFRICAN AARD-VAARK.—[Photographs by D. Sedg-Smith.]

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By FRANK DAVIS.

BRONZE, SCULPTURE, POTTERY,
AND PORCELAIN.

IF I didn't know what immense pains dealers have to take to keep up their stocks to the standards expected of them, I should be inclined to say that theirs is one of the easiest, as it is surely one of the most pleasant, professions in the world. Here's the usual May exhibition at the John Sparks gallery—the usual good things, the usual three or four which even the most pernicky critic must classify as masterpieces; the usual pieces of seventeenth- and eighteenth-century delicious nonsense; the whole presenting the appearance of having grown into its appropriate place, as if the efforts of two or three thousand years had

been put forth solely for this particular occasion. In short, the usual first-class show which looks simple enough to the casual visitor until he tries to get together a similar collection by his own unaided efforts.

Half a lifetime of laborious and methodical research on the part of scholars of the calibre of Professor Yetts has resulted in a tentative but neat pigeon-holing of facts with regard to the evolution of ancient Chinese bronzes, and the more we learn about them, the more we are astonished. Quite recently it has been proved that types which only ten years ago would have been classified as about 1500 B.C. were unquestionably made about a thousand years previously. Modern scientific research pushes Chinese civilisation back and back, as it were, and has not yet succeeded in probing the mystery of its beginnings. This—to me, at any rate—is one of the most exciting chapters in the story of archaeological discovery: as exciting as Sir Leonard Woolley's exposition of his excavations at Ur of the Chaldees, and with the additional interest that the chapter is by no means finished. The next decade—or the next half-century—may or may not witness its completion. Meanwhile we are left with the astonishing certainty that bronzes which can with confidence be dated not later than 1122 B.C. exhibit all the marks

of an already fully developed culture, and must belong not to the groping experiments of a primitive people, but to a civilisation already in the fine flower of its achievement. When are we going to discover these beginnings, and how far back in time shall we have to travel before we do?

Of the bronzes in this exhibition, there are a notable pair of those slender beakers with spreading lips which are one of the finest contributions of the second millennium B.C. to the really good shapes in which it is possible to fashion reluctant material, a small, slender wine-vessel with a narrow band of archaic dragons round the neck, and a small bronze tripod—allexcellent pieces; but the finest of all is surely the beautiful wine vessel and cover of Fig. 2, with its three bands of scroll design round foot, body, and cover, and the elegant handle at-



2. A BRONZE WINE-VESSEL AND COVER OF THE 2ND MILLENNIUM B.C.—WITH AN ELEGANT HANDLE ATTACHED TO TWO ANIMAL HEADS AND DECORATED WITH THREE BANDS OF SCROLL DESIGN.

tached to two animal heads. In the centre of each of the three bands is a highly stylised monster mask ("l'ao t'ieh")—the mask which, in one form or another, is so common a decoration throughout the long succession of the centuries down to the present time.

Perhaps it is by no means wholly fanciful to see in the lovely little bowl of Fig. 1, of the Sung Dynasty—

[Continued overleaf.]



1. A SMALL STONEWARE JAR OF THE SUNG DYNASTY—DECORATED WITH A PEONY SCROLL IN BROWN ON A BUFF SLIP GROUND.
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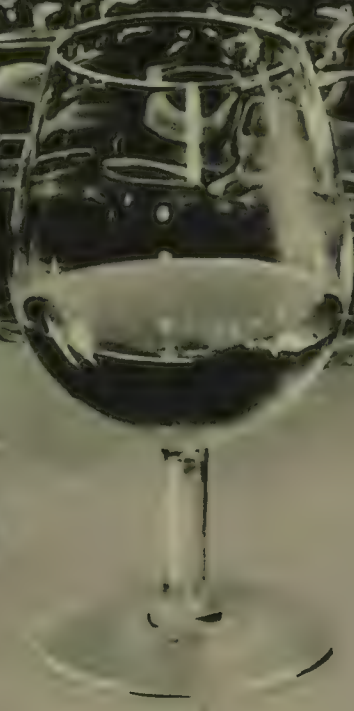
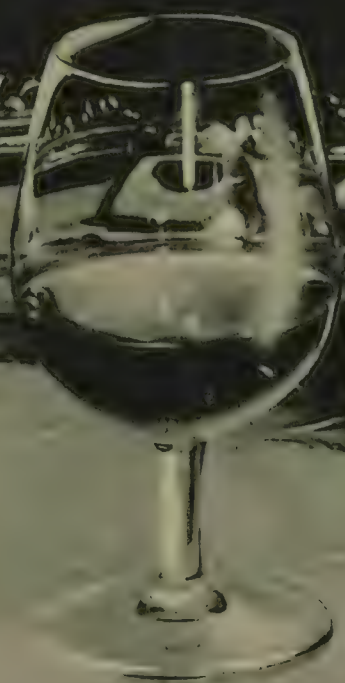
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Continued.

i.e., more than 2000 years later than the bronze—not so much a change of sentiment as a flowering of the Chinese spirit in a manner already implicit in this bronze. Can one put it this way? The ancient bronzes are at one and the same time elegant and profoundly impressive, but there is about them the feeling that they were made by men who were afraid of something (this partly accounts for their impressiveness). Man has feared life throughout long periods of his history: the jealous gods were likely to catch him out at any moment. Sometimes he has not feared life, but despised it: one senses this very forcibly in Buddhist art and in much of the art of mediæval Europe. But at rare intervals in the evolution of the human mind he has been content merely to enjoy life: he enjoyed life during the golden age of classical Greece, and he surely enjoyed life during the Sung Dynasty in China, or this little jar and a thousand other things of the period, pottery and paintings and poems, have no meaning. In the bronze he has fashioned a beautiful thing, but put some trace of his fears into the mould: in this peony jar he is

content to accept the beauty of the world about him with quiet confidence.

And now for something a little nearer our own time, less subtle, more naturalistic, and more brilliant: the beginnings of true porcelain at its most magnificent. The extraordinary interest which the discoveries of the past twenty-five years have aroused in the art of the earlier periods has rather obscured the fact that it was the Chinese potter who gave to the world the secret of glowing, permanent, and glorious colour. It was a dangerous gift, no doubt, because not every craftsman is endowed with fine taste: yet when it is combined with a perfect sense of form—as sometimes happens—one feels that the only thing to do is to buy that particularly brilliant piece and build a house round it. Of several splendid Ming Dynasty five-colour pieces, Fig. 4—the large porcelain bowl decorated with fish swimming among lotus plants and leaves, and a large beaker-shaped vase—and Fig. 3—the old man holding a fish wrapped in a

lotus leaf—are especially remarkable. A bowl exactly similar to Fig. 4 was a much admired piece at the International Exhibition of Chinese Art, Burlington House, in 1935. These exhibitions are always the despair of the conscientious reviewer, who would like to illustrate an example of every variety. The trouble is that quite half the items depend upon such subtle gradations of colour—particularly the celadons and the Ko, Kuan, and Yueh wares—that adequate reproduction in monochrome is impossible. One can only remark that nearly all the well-known types are there, and represented by admirable examples.



3. HOLDING A FISH WRAPPED IN A LOTUS LEAF AND STANDING ON A PORCELAIN STAND IN THE FORM OF A DRAGON: A PORCELAIN FIGURE IN FIVE-COLOUR ENAMELS.



4. A LARGE PORCELAIN BOWL IN BRILLIANT FIVE-COLOUR ENAMELS, DECORATED WITH FISH SWIMMING AMONG LOTUS AND LEAVES: A REMARKABLE PIECE OF THE MING DYNASTY.

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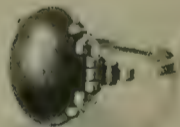
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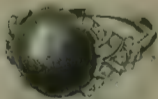
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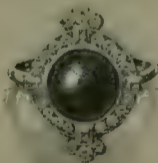
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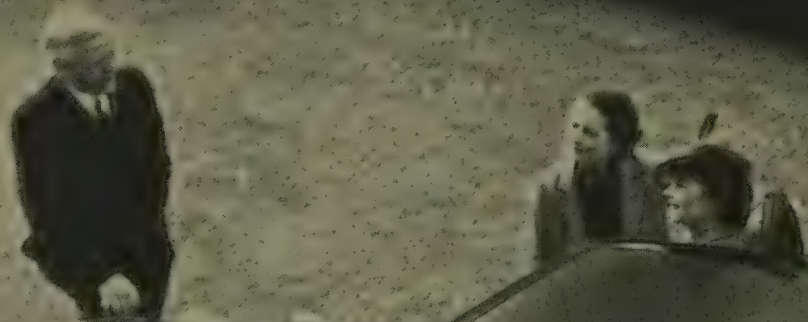
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BOOKS OF THE DAY.

ON examining the voluminous Coronation literature offered for review (and partly noticed last week), I was struck by the fact that, while there are oceans of prose, no one seems to have thought of compiling an anthology of Coronation odes and kindred poems of various periods. Surely there must be plenty of material for such a volume. On reference to the "Encyclopædia Britannica," I learn that the first poet officially attached to the royal household was Ben Jonson, appointed by Charles I. in 1617, though earlier monarchs had employed minstrels and versifiers, or had otherwise given patronage to the muse. Thus Chaucer received a pension and a perquisite of wine from Edward III., and Spenser a pension from Queen Elizabeth. Ben Jonson was succeeded by Sir William Davenant, and in 1670 the title of Poet Laureate was conferred on Dryden with a pension of £300 and a butt of Canary wine. He retained the office till James II. decamped in 1688. It then became a regular institution, but was held by mediocrities until it went in succession to Southey, Wordsworth, and Tennyson. Southey was Laureate when Queen Victoria was crowned in 1838. Whether he was inspired to an "occasional" poem I cannot say, as my only edition of his works happens to be one dated 1829, and just now I have no time for further research.

With Dryden I have been more fortunate. I find that in 1661, nine years before he became Poet Laureate, he addressed to Charles II. a poem entitled "To his Sacred Majesty: a Panegyric on his Coronation." Apparently Dryden did not celebrate the crowning of James II., but at the end of "Threnodia Augustalis" (on Charles II.'s death) he adds a eulogy of James, with special reference to his naval achievements as Duke of York, which caused Ocean (said the poet) to restore to Britain—

The fates of the main.

Fates!—a prophetic word. Dryden was hardly at his best in these effusions, which are ponderous and prosaic. Thus, describing the procession at the Merry Monarch's Coronation, he writes—

Loud shouts the nation's happiness proclaim,
And Heaven this day is feasted with your name.
Your cavalcade the fair spectators view
From their high standings, yet look up to you.

Such wooden stuff compares ill with the dignity and verbal music of the late Sir William Watson's "Ode on the Coronation of Edward VII.," where, of a similar scene, we read—

Let London rustle with rich apparelling,
And all the ways, with festal faces lined,
Casement and coign and fluttering balcony
Wave welcome on the wind.

Somehow I cannot picture many modern poets—especially the younger fry—inditing Coronation odes.

The subject hardly lends itself, perhaps, to emotional self-expression or adventures in the sub-conscious. There is not much scope in it for Surrealism. Whatever the poets may be doing, or not doing, however, our popular historians have certainly risen to a great occasion. It has occurred to quite a number of them, independently, to produce a book bearing in one way or another on the Coronation, or royalty in general. Some of these works are biographical, while others deal with the ceremony and its setting, the traditional offices connected with it, and dramatic incidents at the crowning of earlier Sovereigns.

Several books combine these different aspects of the theme, and inevitably a good many overlap and cover the same ground. Doubtless, however, there is room for them all, in view of the immense public interest in the event, and the desire that countless visitors will feel to possess a literary souvenir thereof, explaining its significance. It must be remembered, also, that, however many thousands may witness the street processions, the number of those to see the actual proceedings within the Abbey will be comparatively small. For details of the great ceremonial, everyone else must depend on illustrations and the printed word.

Among biographical works I like particularly "ROYAL PROGRESS," One Hundred Years of British Monarchy. By Hector Bolitho. With 141 illustrations—six of them in colour (Batsford; 7s. 6d.). June 20 next will be the centenary of Queen Victoria's accession, and the author gives an intimate account (so far as intimacy is possible in the circumstances) of the Royal Family's private life from that event until to-day. Mr. Bolitho has specialised in royal memoirs, as the author of "Albert the Good," "Victoria the Widow, and her Son," "The Prince Consort and his Brother," and "The Life and Reign of King Edward VIII." He has the faculty of being frank and candid, but not over-familiar, avoiding on the one hand uncritical adulation, and on the other that superficial cynicism that marks—and mars—some modern biographical writing. Extensive use has been made of diaries, journals and letters. While a few passages concerning Queen Victoria and the Prince Consort are reprinted from the author's previous books, most of the present volume is new.

Naturally, the chief interest belongs to chapters concerning our present King and

[Continued overleaf.]



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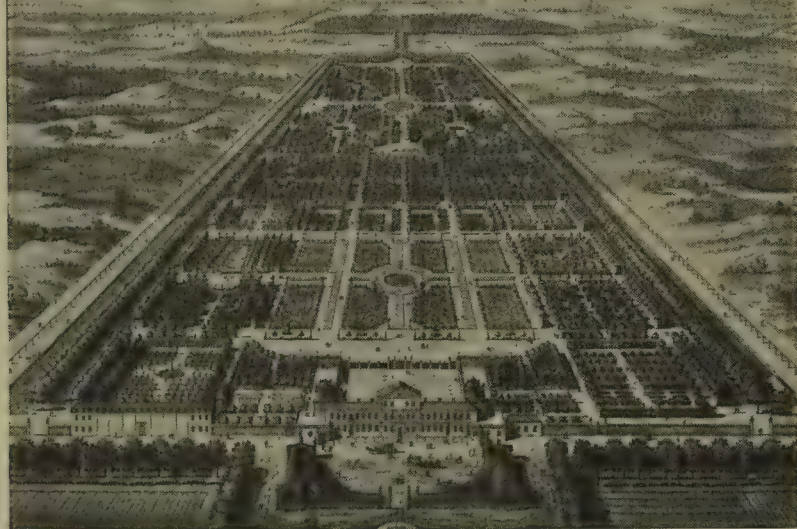
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HANOVER



A VISIT TO HANOVER is always well worth while when one is in Germany. This year, however, in view of the Coronation, Hanover is of particular interest to English people.

It may not be generally known that the famous Royal Garden at Herrenhausen, residence of George I before he ascended the English throne in 1714, has now been completely restored to its former glory. Herrenhausen is the oldest garden laid out in the Baroque style in the whole of Germany, and it is the only one still preserved intact. It is indeed a vivid reminder of that period, lasting until 1837, in which Hanover and England were united under a common sovereign.

One of the attractions of the garden is the fountain which throws a jet to a height of 230 feet; higher than any other on the Continent. There is also the oldest open-air theatre in Germany, which dates from the year 1690.

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(Continued.)

Queen, whose lives and characters are very happily portrayed. George VI. might be called not only a Sailor King, like his father, but also an Airman King. It is recalled that he served at Jutland, and treasures as a trophy the White Ensign flown by his ship (H.M.S. *Collingwood*) during the battle. But towards the end of the war he became more and more attracted to aviation, whose progress he had watched since the first aeroplane flew, when he was eight years old. Early in 1918 he was attached to the Royal Naval Air Service at Cranwell, and later, when the Royal Air Force was formed by the union of the R.N.A.S. and R.F.C., he was one of the first naval officers to be commissioned in the new young Service. As Mr. Bolitho records: "He threw himself into the experiment and change in which the R.A.F. was being born. He went through the routine of the Air Ministry, and when he was aware of the administrative side of the Royal Air Force, he began his training as a pilot. Prince Albert was not so greatly fascinated by flying as by the actual creation of the Air Force. But he took his pilot's certificate, and, with no pre-arrangement, he once took his brother for a short flight, much to the concern and agitation of the officers who were left on the ground, haunted by the realisation that the Heir to the Throne and his brother were in the air together."

Mr. Bolitho tells some amusing anecdotes that show the King's sense of humour and lack of ostentation. One story relates to his participation in games at the annual boys' camps which he established as Duke of York; another to the opening of the second year of the Empire Exhibition at Wembley. Of this latter occasion we are told: "The vast amplifiers now used everywhere were more or less a novelty then. The Duke rehearsed his speech in the empty stadium, the day before the opening. As he raised his voice, he realised that no sound was coming from the amplifiers. They had not been 'made alive.' He turned to somebody and said, 'The damned things aren't working!' and in that moment the electricians turned the current into the amplifiers, and his homely words rang around the vast stadium like thunder."

Considerable frankness, especially regarding Queen Victoria, Leopold II. of the Belgians, the ex-Kaiser and

his mother, and the late Tsar and Tsarina of Russia, with other contemporaries, is a noticeable feature in "Four Generations of Our Royal Family." By Lord Holden. With thirty-two Photographs from 1861 to 1896 (Allen and Unwin; 20s.). As indicated by the dates of the illustrations, this interesting book is more concerned with the first three generations than with the last, to which our

More closely concerned with current affairs and the approaching ceremony is a book by a well-known Australian writer long resident in this country, entitled "CROWNED KING OF ENGLAND." The Coronation of King George VI. in History and Tradition. By Philip Lindsay. Illustrated (Ivor Nicholson; 6s.). Mr. Lindsay is both historian and novelist, and he has the power of presenting historical fact in romantic and readable form, as in his last book, "Kings of Merry England," which I remember reviewing a few months ago.

He divides his present work into two parts. The first, after touching briefly on the circumstances in which King George VI. came to the throne, and emphasising his belief in monarchy as the best form of Government for the British in preference to any kind of socialism or autocracy, deals with the growth of English kingship, the King's titles and heraldry, the Coronation ceremony and its evolution, and the history of the Regalia. The second part of the book describes briefly Coronations of all the past Kings and Queens of England, from William the Conqueror to George V. Each occasion is set against its historical background provided by a brief description of general conditions at the time.

Mr. Lindsay's book has an attractive coloured wrapper showing a cavalcade of British Sovereigns, headed by George VI., trooping past the historic Coronation throne. In one corner of the picture appears the word "Abbey." An appropriate artist for the purpose! It might equally well be a fanciful title for the scene, recalling Sir William Watson's allusions to some of the seventh Edward's most illustrious predecessors—

All these, O King, from their seclusion dread,
And guarded palace of eternity,
Mix in thy pageant with phantasmal tread,
Hear the long waves of acclamation roll,
And with yet mightier silence marshal thee
To the awful throne thou hast inherited.

When Poetry thus speaks with her own authentic voice, Prose has nothing more to say. C. E. B.



THE CORONATION MEDAL—OBVERSE AND REVERSE: A PERSONAL SOUVENIR FROM HIS MAJESTY FOR AWARD TO PERSONS IN THE CROWN SERVICES AND OTHER SELECTED RECIPIENTS—SHOWING (RIGHT) THE RIBBON BOW FOR WOMEN.

The King recently approved the issue of a silver medal, to be known as "The Coronation Medal," of which some 90,000 will be issued, as a personal souvenir from his Majesty, to members of the Crown Services and others in this country and elsewhere in the Empire. Recipients in the United Kingdom will receive theirs soon after the Coronation, and others on dates arranged locally. The medal was designed by Mr. Percy Metcalfe. It is 1½ inches in diameter, and will be worn suspended from a ribbon with a blue centre stripe and two white stripes and one red stripe on each side. It is an official medal to be worn on all occasions when decorations and medals are worn. The ribbon for ladies is in the form of a bow, but, if they already possess official medals worn on a bar, they may, if they so prefer, add it to the bar.

present King belongs. Apart from the frontispiece showing him as a child of two, there is little about him except certain misgivings caused by the coincidence of his birth on the thirty-fourth anniversary of the Prince Consort's death. Queen Victoria, however, did not share them. "I have a feeling," she wrote, "that it may be a blessing for the dear little boy." The book ends with the year in which the venerable Queen herself passed away.

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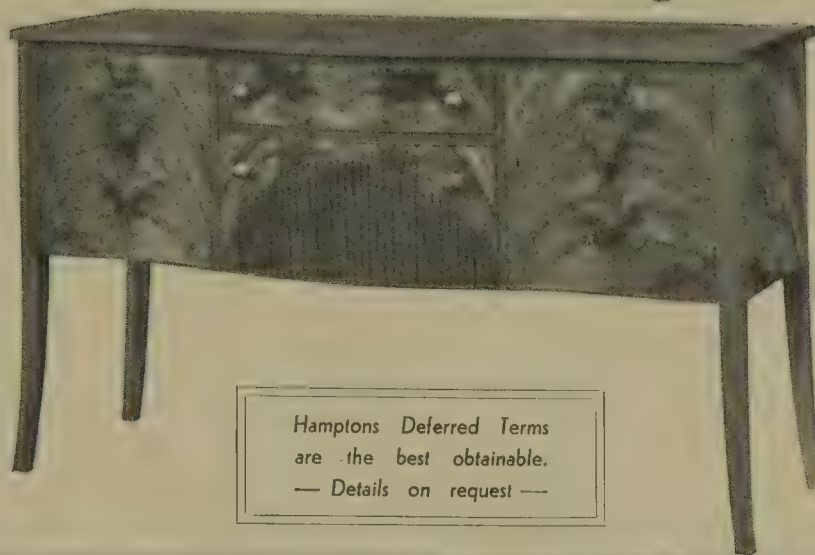
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THE WORLD OF THE THEATRE.

By IVOR BROWN.

"WORTH DOING WELL."

IT is a commonplace of those who deliver moral instruction that if a thing is worth doing at all, it is worth doing well. It is further argued that if a thing is really worth doing, it is better to do it badly than to leave it undone. The value of this counsel is often questionable in the theatre, where certain plays necessitate certain standards of accommodation, expenditure, casting, and decoration—standards to which well-intentioned companies whose ambitions outrun their purses and their talents cannot always attain.

In regard to the balance between the matter of the play and the method of its presentation, our English theatre is most queerly situated. In the West End of London there is a continual stream of production in which thin little plays and more or less convincing criminal tangles are handled by such expert interpreters, and so carefully rehearsed, dressed, and generally polished up, that they pass for something better than they really are. There are not likely to be more than one or two solid and serious English plays—if as many—on view at the time of the Coronation, but our visitors will have abundant opportunity to see what we can do to make flippancy sparkle, to give Crazy Families the aspect of true comic

characters, and to make it appear that problems of criminal detection do really deserve the attention of grown-up audiences night after night, in theatre after theatre, from eight-thirty till eleven.

There lies the pity of it. People blame our actors for not acting, and say they merely display aspects of good tailoring and good behaviour. But the kind of play which the West End public pays to see asks only of its executants that they conduct themselves

the piece which just "gets through" because its weaknesses are so tactfully concealed by the production and because its gaps are so admirably filled by little feats of personal virtuosity on the part of the players.

On the other hand, if you go into the country and look at the Repertory Theatres, you will find just the reverse to be the case. The companies, professional, amateur, or mixed, are full of ambition.

They produce a wide range of pieces, including old West End successes of no particular importance and pieces of real quality which have become justly famous at home or abroad. They endeavour to put on a new show (or, to be strictly accurate, a new revival) every week, and sometimes they are actually playing one piece twice nightly and rehearsing their next one in the mornings. That is life on a treadmill. The result of this is often an inevitable and easily intelligible lack of quality in the performance. The play is not so much produced and acted as pushed on and scrambled through. Quite apart from the question of talent, there are neither

time nor funds to do any better.

Now, the question arises whether these Repertory Companies in provincial towns and London suburbs are doing the Drama a service by staging good plays less than well, or are damaging the Drama's future by creating a public impression that the theatre is a drab, dismal, amateurish, second-rate place and unfit to meet the heavily capitalised competition of

[Continued overleaf.]



ALL BOUND FOR PICCADILLY CIRCUS: A SCENE FROM "LONDON AFTER DARK," AT THE APOLLO THEATRE; SHOWING (LEFT) REGINALD SINCLAIR (EDWIN STYLES), AND SUPERINTENDENT PIKE (RICHARD GRAY) GOING FROM SCOTLAND YARD TO PICCADILLY CIRCUS; (CENTRE) JOHN RANDALL (ROBERT ANDREWS) AND AMBROSIA SEABROOKE (MARION LORNE) ON THEIR WAY FROM FULHAM; (RIGHT) MR. AND MRS. BEAUDINE (LEONARD UPTON AND FREDA GAYE) GOING FROM PORTLAND PLACE.

Walter Hackett's new play, "London After Dark," presents Marion Lorne in the familiar rôle of a flustered lady. In love with a policeman, she becomes involved with a murderer who is prepared to add to his crimes rather than be arrested. Of course, Marion Lorne has to act as a police decoy, and her adventures are vastly entertaining.

and array themselves in this way. Accordingly, a very high level of efficiency (and often a very high level of expenditure, too) is applied to putting a surface shine on what is fundamentally shoddy or second-rate stuff. One need not, I think, be asked to mention names. It is enough to say that any playgoer who made a round of the London theatres at the present time would discover ample examples of

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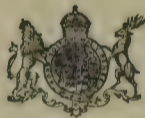


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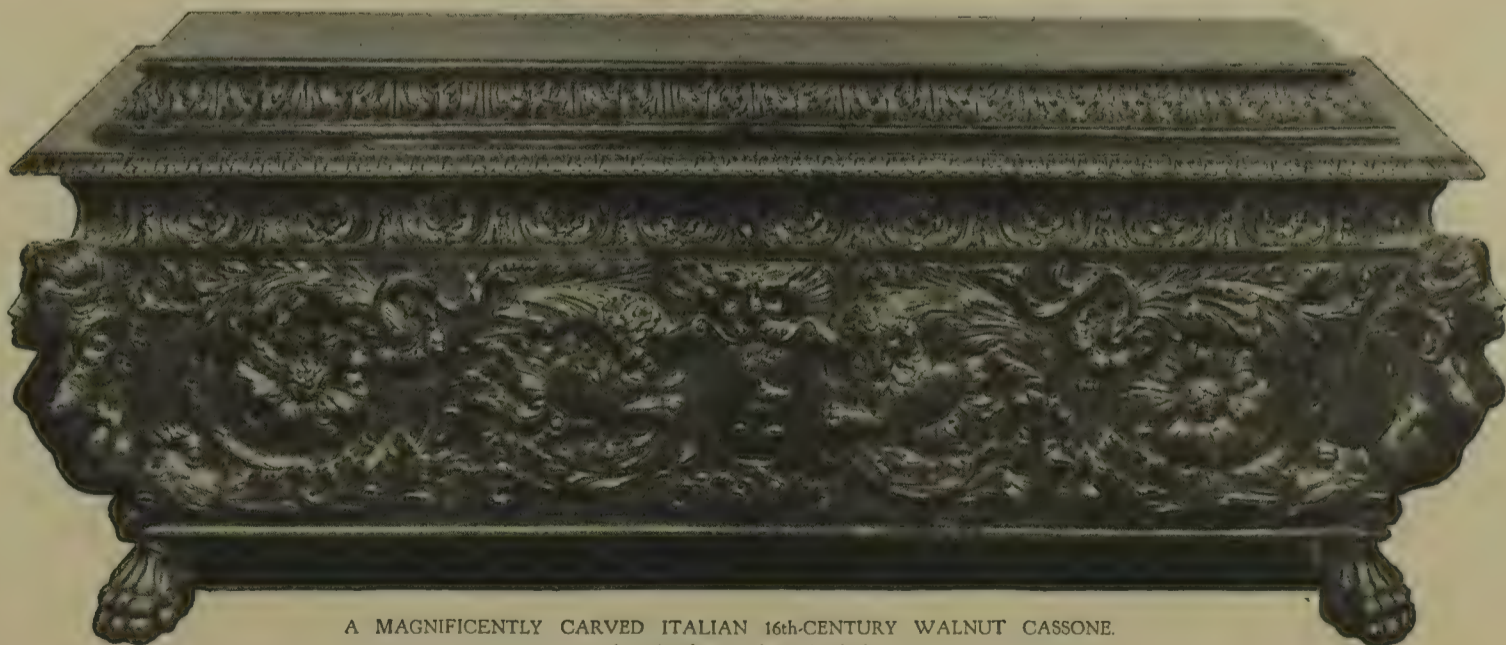
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Continued.] the screen. I am fully aware of the troubles of these industrious and ill-rewarded teams. The life of actors in "Rep." is one of ceaseless drudgery, since they are continually acting and rehearsing at the same time. Nobody in his senses can expect good results after only five rehearsals of a full-length play. The nuisance is that these companies rarely get enough support to enable them to run a play for more than a week and so increase their time for preparation. They have to keep changing the bill, which means a continual succession of productions less good than they should be.

There is a certain kind of play, especially the light, superficial, glancing comedy, which is intolerable if it is not beautifully mounted and deftly performed. I have seen this type of piece so shoddily and clumsily presented in small "Reps." that I have thought to myself, "No wonder the cinema wins. With all its faults, it never does anything so incompetent as this. If I were living in this town I would spend my shilling on the pictures and not on these poor actors blundering along in plays for which they lack the essential qualification of material resources and professional experience and technique." It must often be true in the "Reps.," where rehearsal is so brief and finances are so low, that a play worth doing is better left undone. While the West End is squandering money and talent on a monotonous series of second-rate plays, the country is too frequently squandering first-rate plays with monotonous weekly reappearances of second-rate performers in third-rate settings.



WAITING FOR A BUS AT HYDE PARK CORNER: MARION LORNE AS AMBROSIA SEABROOKE IN "LONDON AFTER DARK," AT THE APOLLO.

I must not be taken to be sneering at the "Reps." Their members cannot do better than circumstance allows. Their task is a superhuman one and the gallantry with which they face it is often well-nigh superhuman too. (This argument does not apply to the well-established and comparatively prosperous "Reps.," like those of Liverpool and Birmingham, which can cast and rehearse plays properly and run them for two or three weeks or even longer.) On the whole, I suppose that it is better for our drama that the minor "Reps." should struggle on as they are doing. But I am sure that they should choose their plays more carefully, avoiding those

"West Endy" pieces of the Coward-Lonsdale school which so much depend on slickness of production and star-casting. What they can most easily tackle is fairly robust stuff which has some authentic emotional or intellectual content; plays that offer a solid meal—not plays of the omelette type, which need, above all things, a light and cunning hand in the cookery.

The same problem faces the Sunday Night Producing Societies in London. When the Stage Society recently opened another year's work with a political fantasy by Leo Ferrero called "Angelica," it was attempting, with very thin resources, a decorative production which needed far more work and capital expenditure than one such body could bring to it. On the other hand, many people did enjoy this satire on democracy striving to be free, despite the rather rough-and-unready appearance of the performance. Against my plea for caution in choice of play they would cry out for courage. I suppose that in the long run we are both right in principle: the circumstances alter the case.



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